48425 ● $3.95 IN USA ● $5.95 IN CANADA

SUMMER, 1988
COLLECTOR'S YEARBOOK

guitar™
FOR THE PRACTICING MUSICIAN

THE ACOUSTIC CLASSICS

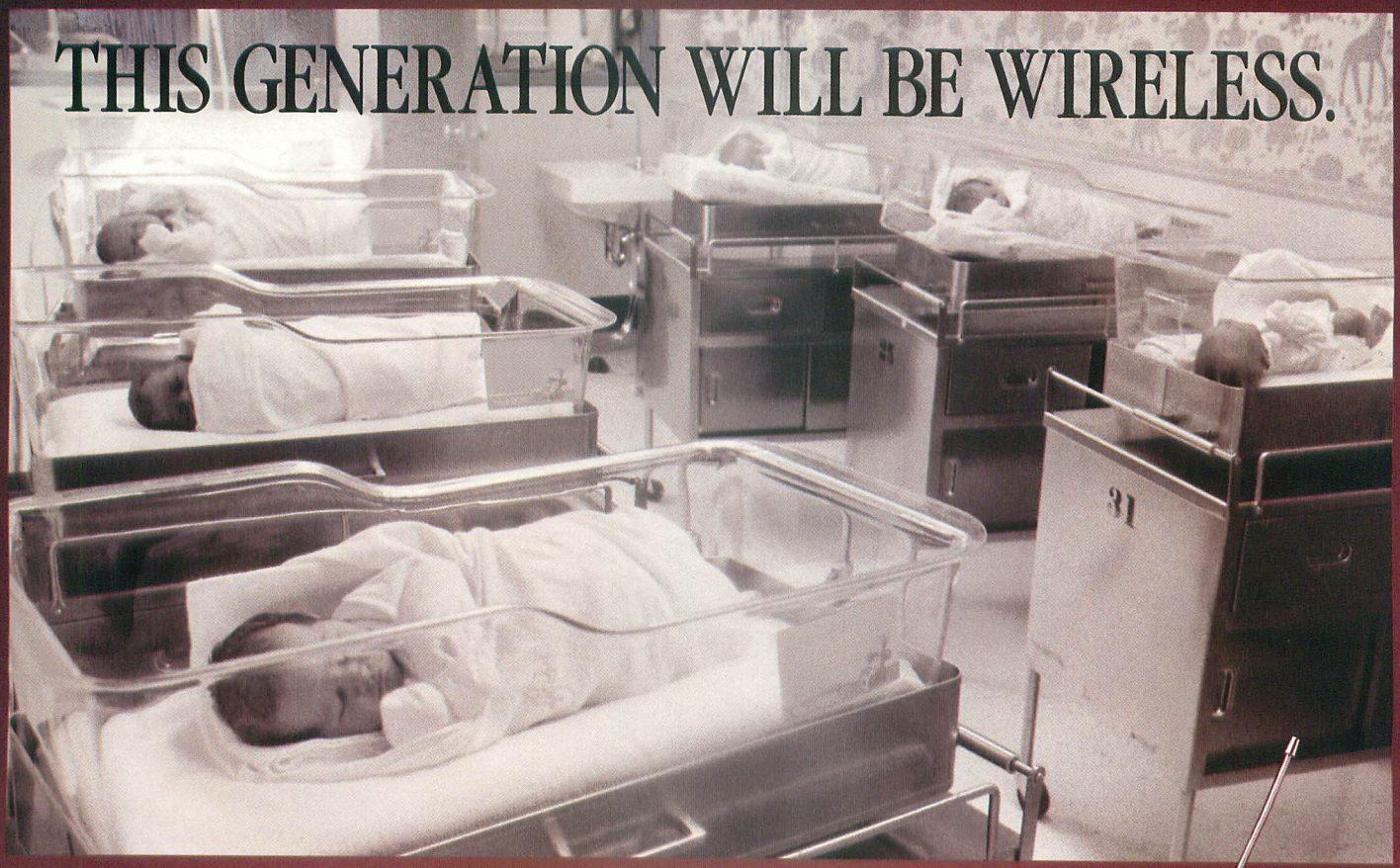
WITH NEW TRANSCRIPTIONS TO:

DEE • RANDY RHOADS
EMBRYONIC JOURNEY • JORMA
MIDSUMMER'S DAYDREAM • RIK EMMETT
GREENSLEEVES • JEFF BECK
BLACKBIRD • THE BEATLES
LITTLE MARTHA • ALLMAN BROTHERS
BLACK MOUNTAIN SIDE • JIMMY PAGE
DUST IN THE WIND • KANSAS
MOOD FOR A DAY • STEVE HOWE

OVER $25 WORTH OF GUITAR SHEET MUSIC

WIN A WASHBURN ACOUSTIC GUITAR

THIS GENERATION WILL BE WIRELESS.



What are *you* waiting for? With the introduction of our Stage II system, a limited budget won't hold you back. Samson world-class wireless technology means you can finally get the highest standard of audio quality and professional performance at truly affordable prices.

Stage II is the only system in its class with *dbx noise reduction. It captures the full dynamic and tonal range of instruments and vocals without the noise or coloration of typical compander systems.

Our ultra-reliable VHF technology, road-tested on the world's leading stages, fulfills the promise of no more dropouts and RF interference.

Before you know it, *everyone* will be going wireless. For the first time, Stage II lets you cut the cord and move freely into the wireless future.

STAGE SERIES II

SAMSON®

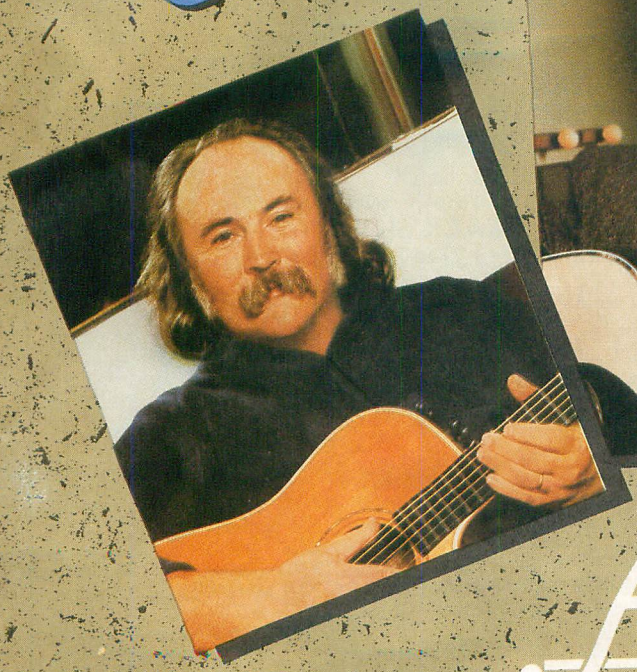
WE ARE THE WIRELESS FUTURE℠

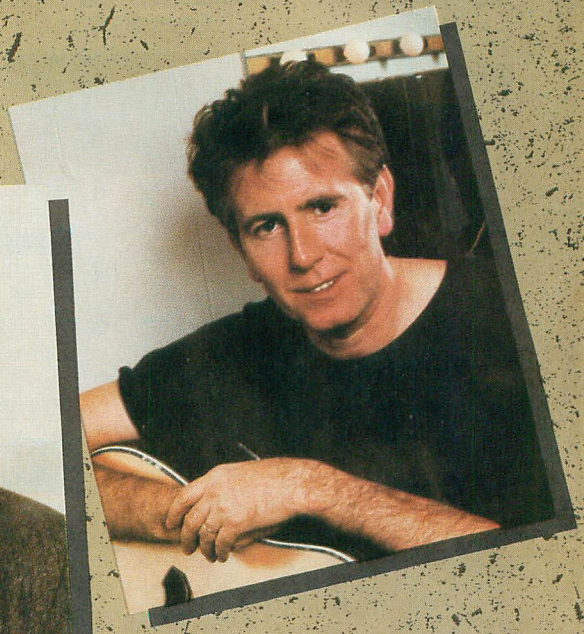
Samson Technologies Corp. 485-19 South Broadway, Hicksville, NY 11801
(516) 932-3810 TLX 284696 SAM UR FAX (516) 932-3815

In Canada: Omnimedia Corporation Ltd., 9653 Cote De Liesse, Dorval, Quebec H9P 1A3 514-636-9971

© 1988 Samson Technologies Corp. *dbx is registered trademark of BSR North America, LTD.

DAVID CROSBY
STEPHEN STILLS
GRAHAM NASH





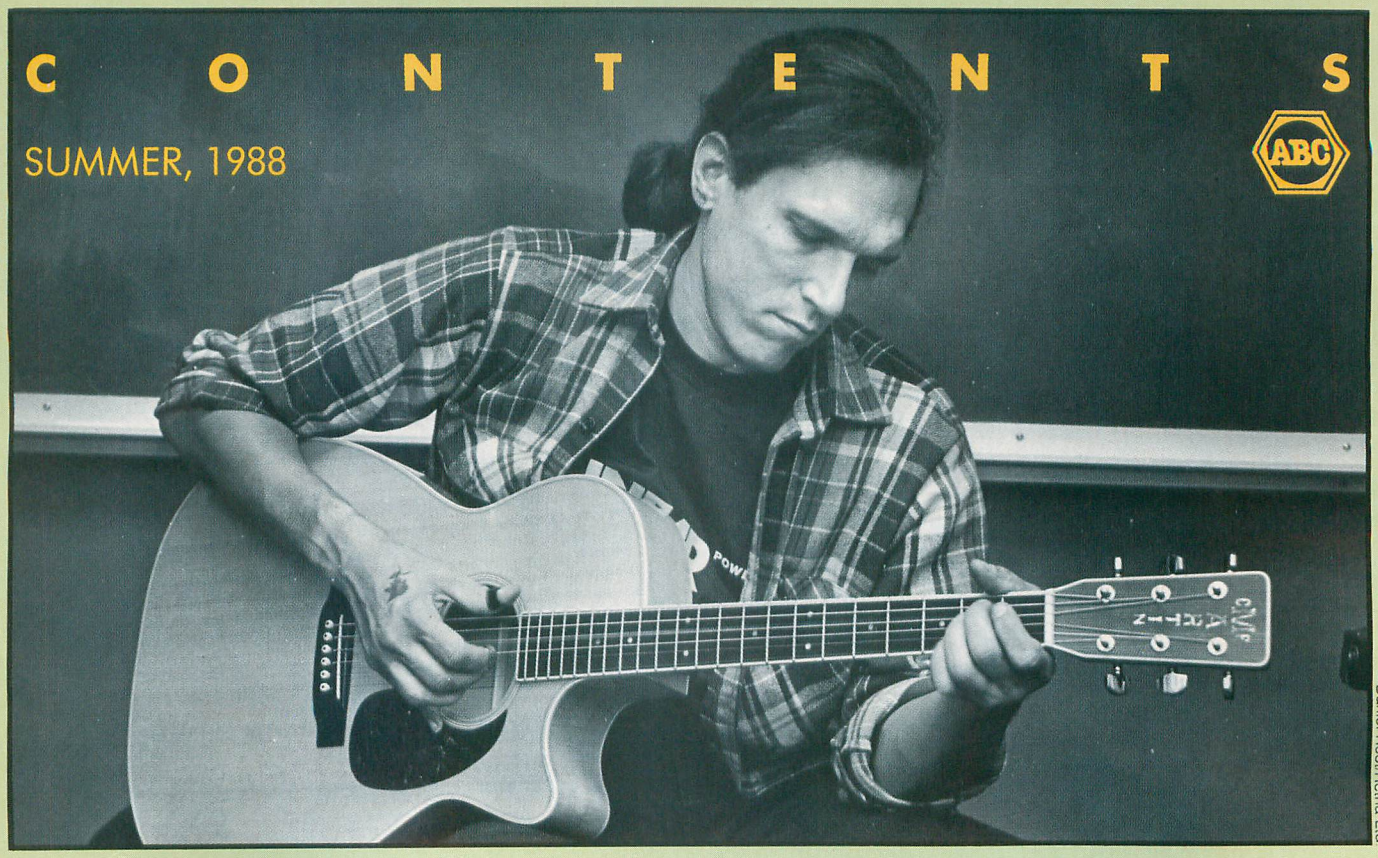
Alvarez·Yairi®

the professional choice...

St. Louis Music 1400 Ferguson Avenue, St. Louis, Missouri 63133.

CONTENTS

SUMMER, 1988



Daniel Root/Rerna Ltd.

DEPARTMENTS

OPEN EARS
By Steve Morse 5

IN THE LISTENING ROOM
The All Acoustic Listening Room 8

PERFORMANCE NOTES 10

ON SONGWRITING
Kerry Livgren/Kansas 14

MUSIC APPRECIATION
Steve Howe/Yes 16

GUITAR/WASHBURN GIVEAWAY 69

GUITAR IN THE 80's
Slide Guitar 78

FEATURES

DICKIE BETTS
Interview by Bruce Pollock 34

RANDY RHOADS REMEMBERED BY KEVIN DuBROW
Interview by John Stix 36

JORMA KAUKONEN
Interview by Andy Aledort 42

PAUL McCARTNEY
Interview by Rockline 46

RIK EMMETT/TRIUMPH
By John Stix 66

JEFF BECK
By Liz Derringer 70

THE HISTORY OF LED ZEPPELIN
By Steve Gett 74

GUITAR AND BASS SHEET MUSIC

EXPLAINING TAB 17

MOOD FOR A DAY
YES
Transcription by Kenn Chipkin 18

DUST IN THE WIND
KANSAS
Transcription by Andy Aledort 21

DEE
RANDY RHOADS
Transcription by Wolf Marshall 26

LITTLE MARTHA
THE ALLMAN BROTHERS
Transcription by Peter Seckel 28

BLACKBIRD
THE BEATLES
Transcription by Andy Aledort 49

EMBRYONIC JOURNEY
JORMA KAUKONEN
Transcription by Andy Aledort 52

GREENSLEEVES
JEFF BECK
Transcription by Andy Aledort 56

BLACK MOUNTAIN SIDE
LED ZEPPELIN
Transcription by Andy Aledort 58

MIDSUMMER'S DAYDREAM
TRIUMPH
Transcription by Andy Aledort 62

COVER PHOTO *by Peter Amft*

EDITORIAL • **EDITORS-IN-CHIEF:** BRUCE POLLOCK, JOHN STIX; **MUSIC EDITOR:** ANDY ALEDORT; **MUSIC ARRANGERS:** KENN CHIPKIN, WOLF MARSHALL; **MUSIC ENGRAVER:** WOJCIECH RYNCZAK; **CONTRIBUTING EDITORS:** RANDY COVEN, BUCK DHARMA, JAY JAY FRENCH, BARRY LIPMAN, WOLF MARSHALL, BUZZ MORISON, STEVE MORSE, ELLIOTT RANDALL, JOE SATRIANI, BILLY SHEEHAN, STEVE VAI, JEFF WATSON, TOM 'T-BONE' WOLK **ART** • **ART DIRECTION AND DESIGN:** FRANK MORANO; **ASSISTANT ART DIRECTOR:** BRIAN AUSTIN; **ARTIST:** LAVON WELCH **ADVERTISING ADVERTISING SALES DIRECTOR:** BARBARA SEERMAN; **ACCOUNT EXECUTIVE:** NAOMI KOLLER; **ADVERTISING COORDINATOR:** ANNE BRISTOL **ADMINISTRATION** • **PUBLISHER:** HOWARD CLEFF; **DIRECTOR OF MUSIC:** MARK PHILLIPS; **CIRCULATION MANAGER:** TOM MASTERSON; **PRODUCTION MANAGER:** ELAINE M. SPINELLI; **DEALER SALES MANAGER:** JOSH RIKELMAN; **CUSTOMER SERVICE:** MELODY FIELDS; **NEWSSTAND DISTRIBUTION:** KABLE NEWS COMPANY, INC.

GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for $24.90 per year ($39.60 for two years) by Cherry Lane Music Company, Inc. 110 Midland Avenue, Port Chester, N.Y. 10573-1490. Second class postage paid at Port Chester, N.Y. and additional mailing office. POSTMASTER: Send address changes to GUITAR For The Practicing Musician. Subscription Dept. P.O. Box 889, Farmingdale, N.Y. 11737-0001.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material. Copyright © 1988 by Cherry Lane Music Company, Inc. All Rights reserved under international and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is prohibited. Printed in U.S.A.

Get What You Play For

Sensational Sound

ghs strings
The String Specialists

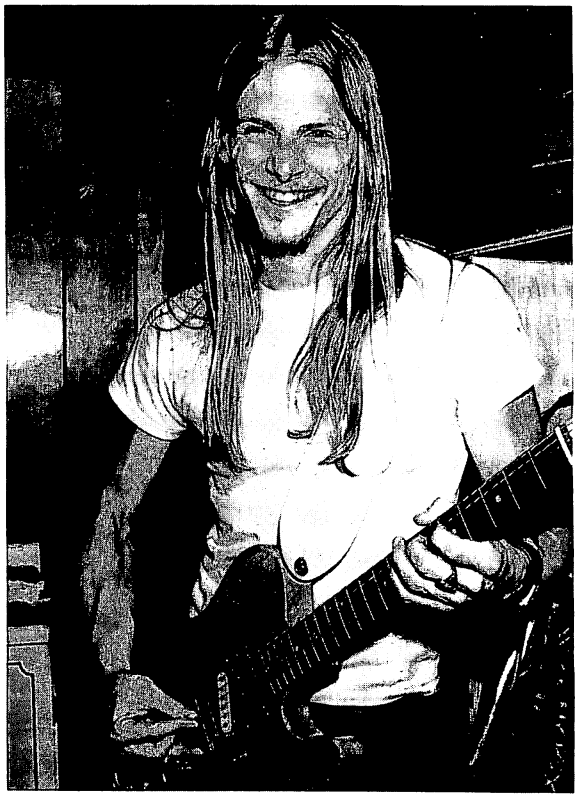
2813 Wilber Avenue • Battle Creek, Michigan • 49015 • USA

Acoustic Strings: Bright Bronze • White Bronze • Phosphor Bronze • Vintage Bronze • Silk & Steel • 6 & 12 string sets
Guitarist: Kerry Lynn Kline • Poster Illustration: John Van Hamersveld

Clapton's new guitar.
It's a Guild.
photo—Terry O'Neill
Eric Clapton chose a solid spruce top, rosewood sides and back model for himself, but we build them in a variety of woods.
Eric can appreciate the work that goes into every Guild, the kind of painstaking craftsmanship that only Guild can put into a guitar. If you're ready for a handmade, American-crafted guitar, then you should look at a Guild.
Just tell them that Eric sent you!
GUILD
60 Industrial Drive
Westerly, R.I. 02891
(401) 596-0141

THE ELECTRICITY OF THE ACOUSTIC GUITAR

OPEN EARS



John Stix

(Former leader of the Dregs, Steve Morse is one of the most celebrated guitarists in the world. Currently he heads the Steve Morse Band, and farms his own land in Georgia.)

A few columns ago I talked about how the electric guitarist might benefit from studying the classical guitar. This month I'd like to do the same with the steel string acoustic. The most obvious thing to say is that it will definitely strengthen your fingers, especially on the left hand. In trying to build up my technique on this instrument, I've noticed that if you play anything that is at all country related, you will develop *the use* of open strings. For

by Steve Morse

Pop-In Pickup

Pop-in Pickup for Acoustic Guitar
Superior Bronze String Response ▣ Balanced Sound
▣ Humbucking ▣ Height Adjustable ▣ Easy Pop-in Mount
▣ Fully Shielded ▣ 5 Year Warranty

George L's

products for the discerning musician

L&L Sales Co., Inc.,
P.O. Box 238, Madison, Tn 37115
(615) 868-6976

eastcoast sound

Eastcoast Sound Specialties, Ltd. 25 Hayestown Road • Danbury, CT 06810

Acoustic Guitars?
You bet!
New • Used • Vintage
Acoustic • Amplified acoustic
Classical • Most major lines
Mics • PA & Recording
World-famous luthier and GPM contributor Barry Lipman on-staff!
All accessories and parts
We buy used gear!

For more information or to receive a catalog, call 203-748-2799 or write today.

SUPER FAST DELIVERY
"Same Day Shipping C.O.D. to your door"
Satisfaction guaranteed.

Visa/MasterCard/Amex/Checks accepted
Hours: M-S; 9-6 (EST)

ORDER DIRECT TODAY.
Call: 203/748-2799 GP-a
Clearly print first and last name (No initials, please).
Name: (no initials, please) _____
Address _____
City _____ State _____ Zip _____
Phone ( ) _____
Please add my name to your mailing list _____
Eastcoast Sound Specialties, Ltd.
25 Hayestown Road • Danbury, CT 06810

instance, if you're doing a G major scale starting on the low E string, you play G on the 3rd fret, then open A, B on the 7th fret E string, C on the 3rd fret A string, open D, E on the 7th fret A string and so on, using every open string on the guitar. I use this sometimes on the electric guitar because it will allow the notes to overlap in a way that you can't do one finger after another.

The acoustic guitar also has a dynamic range of percussive attack which goes beyond anything I've ever heard on the electric guitar. I'm not saying it's louder. I am saying that by only using your pick you can make a huge change in the volume, tone and emphasis of your notes. With the electric guitar, if you use a distorted sound the amp will compress the signal. It makes the notes sound more uniform than they may be. On the acoustic guitar you will find out which notes you tend to emphasize because they will really stick out. I learned that I tend to emphasize the first, last and only the strong beats. This is something that didn't show up on the electric guitar. Once you develop the ability to emphasize the notes whenever and to whatever degree you want, it will obviously make your picking more even.

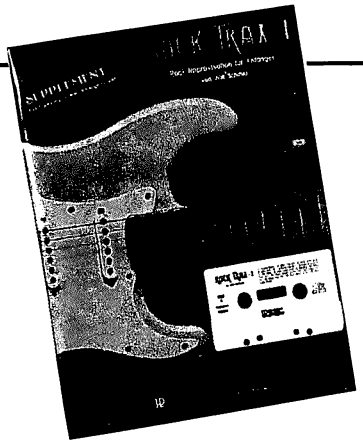
If you're like me and play the electric with a string set from .010 to .040, the switch to an acoustic guitar will make you work harder. It's a matter of getting used to the thicker strings. Once you've done that, you'll never have to think twice about bending the low E string on your electric three or four frets, because it will seem like rubber.

Playing the steel string acoustic can also help you expand the tone you get from an electric. A lot of players I've heard have an on/off approach to volume control. Other players with more demanding roles have a clear/distorting thing, where they turn it down for the clear sound and up for the distortion. Then there's the guitarist who can use volume control for an infinite number of different settings and string tones. For instance, turning your guitar down and hitting it real hard has a different sound than bringing it up a little bit and hitting it softly. Being able to make a swell or crescendo using only a pick is very effective. But only a few people seem to do it. Pat Metheny is good at it, but he doesn't pick every note. John McLaughlin in Shakti could bring out the volume of a single note and completely control the dynamics using only the pick.

If you want to hear the electricity in the acoustic guitar, bluegrass music is a natural. I think it's just as exciting as any rock and roll. There's so much energy and it's as much fun to listen to if you get by the social stigma we seem to have put on it. The only difference to me is that the players sit still in bluegrass. My best playing along this line is on *Pride of the Farm* and *The Bash*. You would do well to listen to Tony Rice, Mark O'Connor or Doc Watson. Those guys who play the steel guitar hit on some of the most intense stuff I've ever heard. I can sort of visualize it on the guitar. And let me tell you, it would be hard to play. Hey, if I could play the pedal steel guitar like Speedy West it would be all over. ■

Announcing. . . A Breakthrough in Learning to Play Rock Guitar Technique!

ROCK TRAX



Rock Trax is a no-fault approach to learning to improvise on the guitar. It is designed as a step-by-step method that begins with a limited number of notes played over a simple rock background. Gradually you add more notes, chords and rock licks until you are covering the entire fretboard. The Rock Trax cassette gives you a great rock band to back-up your rhythm guitar part or lead guitar solo - all in the privacy of your own home! You begin with Rock Trax 1 and, with practice, progress on to the more advanced Rock Trax 2.

00699165 Rock Trax 1 **$9.95**
00699167 Rock Trax 2 **$9.95**

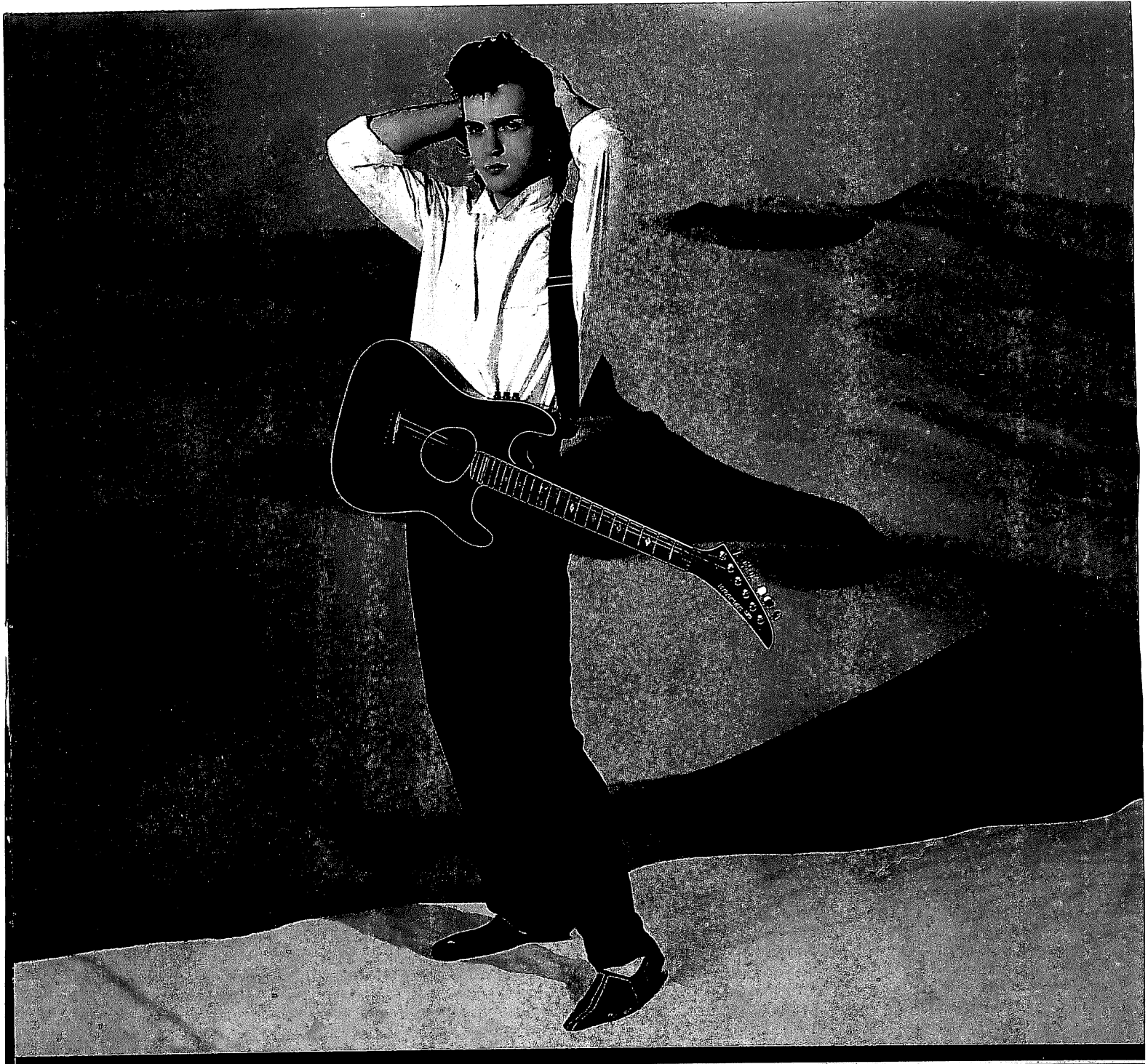
See your local music dealer or write to Hal Leonard Publishing

Mail this coupon to:

HAL LEONARD PUBLISHING CORPORATION
P.O. Box 13819,
Milwaukee, WI 53213
MONEY-BACK GUARANTEE!

Yes! Please send me:
__ Rock Trax 1 - 00699165 - $9.95
__ Rock Trax 2 - 00699167 - $9.95
PLEASE ADD $2.00 POSTAGE & HANDLING
Wisconsin residents add 5% sales tax.
Minnesota residents add 6% sales tax.
Check enclosed for $ _____
__ MasterCard __ Visa __ Am. Exp.
Card Number

Cardholder's Signature Exp. Date
Ship To:
Name
Address
City State Zip Code GPM 25



Kramer/Ferrington Acoustic Guitars

The Elegant Sound You Can Take Anywhere

You can hear the sound of the Kramer Ferrington Acoustic on Dweezil Zappa's Chrysalis Album "My Guitar Wants To Kill Your Mama."

Prices Begin at $399.95

KRAMER®

For full color brochures send $3.00 to:
Kramer Music Products, 685 Neptune Boulevard, Neptune, New Jersey 07753/(201) 922-8600
Telex 132050/Telefax 201-775-1592 ***"We Are Proud to be an American Company."***

Photo by Annie Leibovitz

THE ALL-ACOUSTIC LISTENING ROOM

Musical Selections by John Stix

In putting together this special issue of The Acoustic Classics our focal point was the electricity of the acoustic guitar. It was to this end that we prepared this unique version of The Listening Room, featuring nine electric rockers sampling the crackling sounds of hot acoustic picking. Ain't no microwave here, just the real thing simmered and cooked up just as it should be In the Listening Room.

Brian May

David Waymwright/Retna

Gary Gershoff/Retna

Leo Kottke

1 "Black Mountain Side" from *Led Zeppelin*, by Led Zeppelin/Atlantic

RIK EMMETT: First of all, I like the whole idea of hybrid things, and this is sort of a hybrid between the Indian thing and the English folk type stuff. It's somewhere between Ravi Shankar and John Renbourn. It's from a classic album that everybody in my age group owned or borrowed and wore out. I like the way that piece functioned to break up the record. For Jimmy Page it was a really good thing, too, a real image thing for him, that mystical, strange, magical thing. It was also this strange kind of guitar with weird rhythmic figures. When you first printed the transcription we were doing an album in L.A. and I set about learning the song. I don't envy whoever had to transcribe this because it's got a couple of weird twists and turns in it. I think it's interesting when an electric guitarist plays on an acoustic guitar or a jazz player tries to play rock. You start to see sides of them you wouldn't normally see if they were directly in their own bag and staying there. When they are forced to step out, *you gain insight*. As far as technical things go, you see that Page doesn't play the acoustic guitar with the same kind of cleanliness. But that's not why he did it in the first place. It was this whole thing of light and dark and contrast. What Jimmy was especially good at doing with Led Zeppelin was taking a crowbar and whacking the side of your head in and then minutes later it's, 'Hey what do you think of this, we're floating away.'

2 "Dee" from *Blizzard of Ozz*, by Ozzy Osbourne/Jet Records

ALEX LIFESON: I don't know who that is, but it sounds very pretty. It's a difficult thing to play like that on a 12-string. Consequently, I think the accuracy is not quite there, but I understand why.

GUITAR: That was Randy Rhoads. I'm surprised it's him. But I remember reading an article where he said he enjoyed playing classical music very much. It's funny that a lot of guitarists who have studied classically really enjoy it. I think it's the discipline and it's the opposite end of the spectrum. It's also a beautiful way to play the instrument. I get more satisfaction by learning a classical piece or playing an old piece by myself than sitting down with an amp, an echo and a distortion box and wailing away in the dressing room. This has a very nice melody.

3 "Embryonic Journey" from *Splashdown*, by Hot Tuna/Relix Records

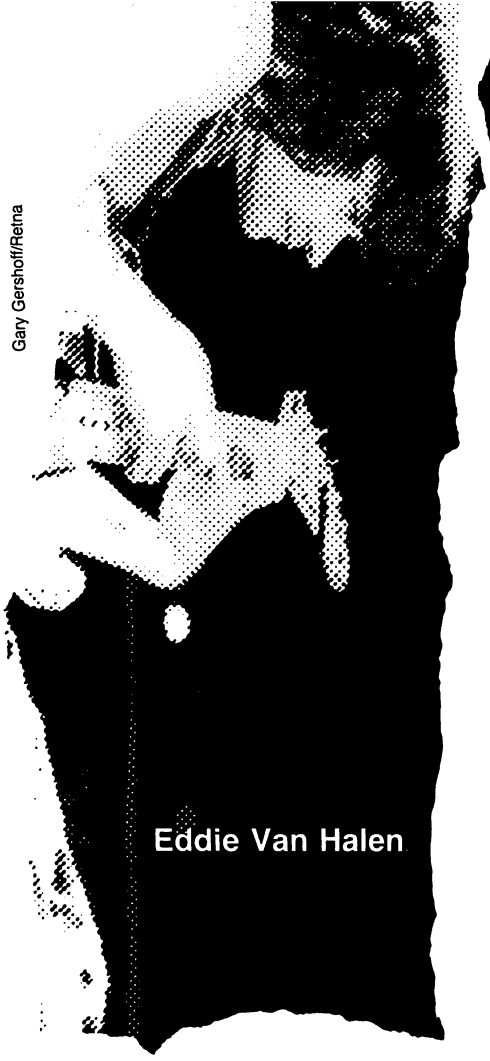
BRIAN MAY: I'm very interested in *this kind* of music. I *used to go* to folk clubs a lot and got very absorbed in people who did this type of fingerpicking. I was very broad in those days. I suppose I was interested in anything the guitar could do. I can play a bit of this kind of style, but I'm no expert. Chet Atkins also fingerpicks melodies at the same time as he plays a bass line. I'm very interested in that. I've got some tapes of myself playing things like this, but nothing so ambitious. This is nice.

4 "Little Martha" from *Best of the Allman Brothers*, by the Allman Brothers Band/Polydor

PAT SIMMONS: I've heard that before, but I'm not sure who it is. It was acoustic guitars in some open tuning, perhaps D. It was two guitars but I'm not sure it if was two guitarists or one person doing both parts. It was very well played. The melody was pleasant and the sound very clear, like they were using fingers and not fingerpicks. I like the liveness of it. It was as if you were sitting in a club watching.

5 "Sketches in the Sun" from *GTR*, by GTR with Steve Howe/Arista

TONY MACALPINE: As soon


Gary Gershoff/Retna

Eddie Van Halen

Michael Putland/Retna Ltd.

John Mclaughlan

Gary Gershoff/Retna

Alex Lifeson

as it started I said, that's Steve Howe. I heard that signature. I like the beginning a lot, but after a while it was too long with one thing. It stayed in that major key too long for me to like. I like music that has more contrast to it. At first I thought it was Indian spiritual music, but in the end it didn't do anything for me. I like Steve Howe's older stuff much better than this. I loved songs like "Mood for a Day" and "The Clap."

6 "Icarus" from *Road*, by the Paul Winter Consort/A&M

STEVE HARRIS: I've never heard this before but it sounds very much like Steve Hackett. I know he doesn't use cello in his stuff, but the actual chords on the acoustic guitar and the melody lines sound very much like something from *Voyage of the Acolyte*. I like this kind of music. It's mellow, but the melody line is very nice. The layering of the different instruments as they enter the song is used to good effect. I'd like to know who this is because I'd like to buy the album.

GUITAR: It's a live album by the Paul Winter Consort.

It sounds too good to be live. The sound is great; everything is clear. When each instrument comes in, nothing is lost. The melody is fantastic.

DAVE MURRAY: I like it, too. From the start when the instruments come in, it's really colorful and melodic. I'd buy this record. In fact I'd like to hear the rest of it now.

STEVE: This kind of thing is why I was impressed with early Genesis. The melodies they used to come up with were outrageous. The mood here is great. In a word, brilliant.

7 "Bean Time" from *My Feet Are Smiling*, by Leo Kottke/Capitol

CARLOS CAVAZO: I like it. Is this Albert Lee? It's very jazzy, kind of like Joe Pass in a way. He played neat chords with a good picking feel and a good sound. It sounded like a clean Strat. I like diminished chords and different chords in general. I can't play a lot of that kind of chording with Quiet Riot. It would be like Kiss playing weird chords. It wouldn't work. We're a straight-ahead rock band and have to stick to the standard chord voicings. I hope I can do a solo album in the future and do what I want.

8 "Nimbus" from *Solstice*, by Ralph Towner/ECM

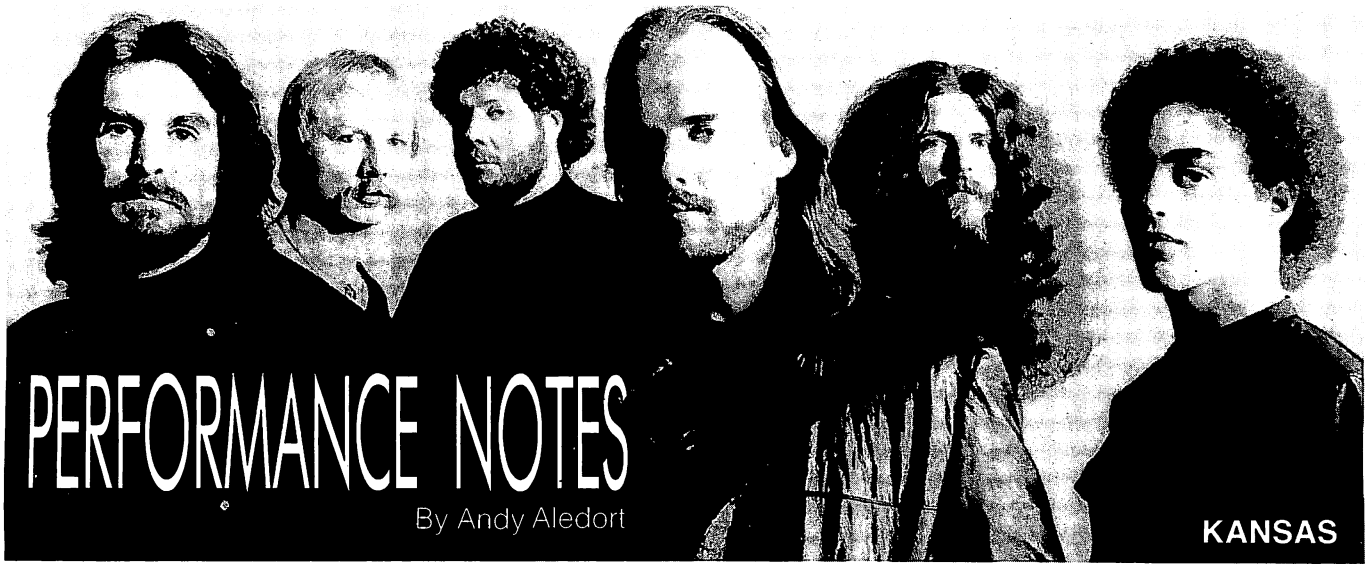
ANDY SUMMERS: I love Ralph Towner! *Solstice* is still my favorite album of his. Actually, this is one of my favorite pieces that he's ever done. Towner has such a high standard that all of his work is good. Specifically, this is a great piece of guitar playing. He's certainly taken the guitar in a new direction. It stands as pure music; it's music for itself. It doesn't have to pretend to be an accompaniment for something else. Towner is obviously combining classical technique and some jazz improvisation. He's brought them to a new realm together and this piece shows it off very well. This is real guitar music. In some ways it's pianistic too. I love that icy, remote ECM sound.

9 "Spanish Fly" from *Van Halen II*, by Van Halen/Warner Bros.

JOHN MCLAUGHLIN: Delightful. I'd like to know who that is. He's developed this style which is right out of a certain school of Flamenco playing. It's where you only play with the left hand. This player has developed it in a very nice way. It's very Western. Do you have more?

GUITAR: That's the whole piece. It's by Eddie Van Halen.

Really! I hope he does more like this. It's an impressive technique and a nice approach. Good luck to him. I'd like to hear him develop this further. There are a lot of possibilities here.



PERFORMANCE NOTES

By Andy Aledort

DUST IN THE WIND

This hit tune probably introduced more guitarists to Travis picking than "Orange Blossom Special." Travis picking is a widely used fingerpicking pattern including the thumb, index and middle fingers and is executed thusly: thumb and middle finger pick non-adjacent strings simultaneously, followed by thumb, index, thumb, middle, thumb, index. The thumb/middle finger double-stop is picked as an eighth-note; all subsequent notes are picked as sixteenth notes. The thumb takes care of the alternating bass notes, the middle finger picks the highest notes and the index finger picks the remaining note. This pattern is used for the entire tune, except for the violin solo section (both violin parts are arranged here for guitar), which is to be played using traditional single-note technique (with or without a pick), and the last six bars, where the order in which the top two notes are picked is reversed. This picking pattern can be applied to many tunes with good results, such as "Can't Find My Way Home," by Blind Faith (See GUITAR Dec. '86) and "Blackbird," which is also transcribed in this issue.

MOOD FOR A DAY

Steve Howe is one of the greatest and most original guitarists in the history of rock music and his early days with Yes set the standard by which progressive rock will always be measured. "Mood for a Day" from the hit album *Fragile* introduced many a rock guitarist to the beauty of Spanish-classical style guitar music, expanding grandly on a sound briefy hinted at in the intro to "Roundabout." This is an extremely well thought out piece, featuring five distinct harmonic/melodic motives, arranged in a highly original, balanced fashion. Fingerpicking is a must, and like most guitar music of this genre, there is no repeated picking pattern. There are two primary elements: root movement (downstems) and melodic line (upstems), with occassional single-note passages. There is also the use of strumming in the intro (which is repeated right before the D.S.). All downstemmed notes are to be picked with the thumb. Upstemmed notes are to be picked by the index or middle finger depending on the situation, or what feels most comfortable. There is an abundance of legato passages featuring hammer-ons and pull-offs; these should be practiced separately and in their own right, as it is very important to establish the hand strength and dexterity required to recreate these phrases. Each section shows a metronome marking indicating changes in tempo; notice also the time signature changes and how they work with the tempo changes. This is a beautiful piece of music and a welcome addition to anyone's acoustic guitar repertoire. Try it on nylon and steel strings and if you can, memorize it. A focused study of this piece will expand your overall musicality, as well as teach you a variety of techniques common to this style.

BLACK MOUNTAIN SIDE

One thing that set Jimmy Page apart from his contemporaries in the 60s was his penchant for recording acoustic numbers. They served to showcase his eclectic nature and creativity. This tune requires his open tuning DADGAD which sounds a Dsus4 chord. This tuning enabled him to simulate sitar-like sounds, especially when sounding three or more consecutive scale tones at a time. Jimmy fingerpicks this tune. Since there is no syncopated picking pattern to set up for the whole tune, I suggest doing what is most comfortable for you, using the thumb for the bass notes and the single note lines. The only technique to be wary of is a "rolling" type of fingerpicking pattern used in bars 7 and 17, the 32nd notes on the upbeat of one are sounding by picking the open G string with the thumb and hammering onto the second fret with the fret hand, and then picking the top two strings with the index and middle fingers in rapid succession. Once you've memorized this tune try to give it a lively, bouncy feel. Playing in this tuning is a welcome break from standard tuning and can spark some creative inventions of your own.

BLACKBIRD

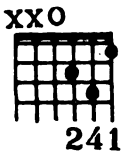
Not only is Paul McCartney a great singer, songwriter, bass player, electric guitarist, keyboardist, and part-time drummer, he's also a great acoustic guitarist, with a unique fingerpicking style. Paul often fuses fingerpicking with strumming in a natural seamless fashion, and rarely uses an exact, repeated picking pattern. This transcription applies the picking pattern he uses most often in the tune to the entire piece, making it easier to understand and recreate, as well as giving it a strong sense of continuity. The pattern used is as follows: double-stops on beats one and three picked with the thumb and middle fingers, followed by two strums with the index or index and middle fingers, followed by single notes picked in succession with the thumb, index and middle finger. This is an unusual pattern and may take some time to get used to. Paul does some fancy picking, blending fingerpicking with strumming on "Her Majesty" (See GUITAR Oct '87). For those interested I suggest examining the chord progression and Paul's use of voice leading in the counter melody and how it relates to the root movement. This is a fun piece to play and a great song from one of rock's greatest.

LITTLE MARTHA

Although the original recording of this song had at least three guitars on it, this arrangment enables you to play a successful rendition with only one or two guitars. The rubato marking on the intro instructs you not to play in tempo, but rather to play freely with expression. The bar lines and note values are there for reference and are not to be taken literally. Good fingering with the pick hand is essential to making the piece sound smooth. All four fingers should be used on the intro chords. In general, use your thumb for the bass notes and 1st and 2nd fingers for the melody. When the song goes into tempo, the fingering becomes even more critical. At section A play the bass part with your thumb and 1st finger and the melody with your 2nd finger. The 3rd finger can also be used to play the melody. Try to use the same fingering all the time, once you work it out. Also, when this section goes to the A chord use the same fingering you used for the E chord. Section B can be strummed or plucked with the fingers. Use your thumb exclusively to play the open fifth string. The ultimate effect you want is a pulsating low B note drone. If playing by yourself, either guitar one or guitar two will sound fine alone. Section C can be strummed, but to play it exactly as in the arrangement you must use all four fingers to pluck. Here too the low B should be sustained for a drone effect. Try to work out this arrangment with a friend so that both guitar parts can be realized. Solo or duet, this song is a great challenge and a feast for the ear.
--Peter Seckel.

GREENSLEEVES

Jeff Beck's version of this old English folk tune features two guitars, one playing the melody and one supplying the arpeggiated chordal accompaniment. The song is mixed to sound like one guitar, but you can hear that the melody guitar has a fuller, reverb-y sound. The arrangement presented here is written for solo guitar, however, and all that Jeff presents on the recording is accessible and practical on one guitar. I suggest fingerpicking using four fingers: t(thumb), i(index), m(middle), and r(ring). The opening arpeggios should be played using t-i-m-r and a fingering suggestion for the Dm chords is shown below.



This enables you to use your third finger (fret hand) for the C bass note of the Dm/C arpeggio. When the melody enters, use t for all the bass note and i or m for the melody. The double stops on beat one of most of the bars should be played using t and i or t and m, and on the interior double stops use i and m or t and m, depending on the situation. Strive for smooth, even execution, using sensitivity and dynamics. The term "meno mosso" in the last section means to play with "less movement" or slightly slower. The final chord is notated with a "ⲯ" which means to arpeggiate the chord, playing each note in rapid succession; use all five fingers of the picking hand for this chord and play the trill with the pinky and middle finger, allowing the chord to ring.

DEE

Dee was Randy Rhoads' only unaccompanied guitarwork on the Ozzy Osbourne Lps. Dedicated to his mother, Delores Rhoads, it presented Randy in a gentle acoustic guitar context quite different from the power rock numbers which constituted the bulk of his repertoire. This prelude style character piece was performed on steel and nylon string guitars (double tracked) with a delicate finger-style approach and a classical guitar attitude (Randy was an avid student of classical guitar). The overall tonality is D major with some secondary chord movements: B7 to Em and E7 to A. There are tasteful embellisments throughout: slides, legato hammer-ons and pull-offs, brisk arpeggiated grace notes, and discreet use of open strings. The interaction of bass line and melody is noteworthy. Randy employs parallel motion, contrary motion, counterpoint and homophonic texture all in a very compact composition. There are allusions to Renaissance lute preludes, Baroque court music, Sor and Carcassi. A host of traditional classical guitar sounds are hinted at during the piece. Also notice the following points: 1) The chordal forms should be sustained for their notated time values to achieve a smooth and flowing performance; 2) Overdubbed harmony parts receive separate treatment (indicated in the score by opposite stemming); 3) Bass line and melody must be given equal dynamics (take care to pick with an even volume between thumb and fingers); 4) The scalar sections are played with rest strokes while the arpeggios are played with free strokes; 5) Observe the ritardando in the final two measures to convey a feeling of breathing. The acoustic guitars were miked with an AKG 451 microphone at a distance of approximately three to four feet. This was standard practice for all of Randy's acoustic guitar overdubbing.
--Wolf Marshall

EMBRYONIC JOURNEY

Jorma Kaukonen is one of a handful of guitarists who has established a strong, personal voice on acoustic as well as electric guitar. His acoustic playing comes out of the Rev. Gary Davis, Stefan Grossman, Brownie McGhee school, though there are pleny of peculiarities which make his playing stand apart as a style unto itself. The first thirteen bars are relatively easy to play. The fingerpicking pattern is a take-off on basic Travis picking, utilizing a small variety of chord voicings. Chord names have been left out because the chord allusions change very rapidly; figuring them out will help you to get more out of studying the piece. As usual, pick the downstemmed notes with the thumb, and the upstemmed notes with the index and middle fingers. There are many spots in this piece that can be confusing and go by very quickly. I suggest listening to the piece at half-speed to "see" what's happening clearer. When listening at normal speed notice the natural flow Jorma establishes, making the music sound so alive, as well as his expressive sense of dynamics and try to incorporate these things into your own interpretation.

MIDSUMMER'S DAYDREAM

Rik Emmett shows his affinity for classical guitar on this fingerpicked piece in dropped D tuning (standard tuning with the sixth string tuned down to D). This piece uses a variety of fingerpicking patterns, much like Steve Howe's "Mood for a Day" (also featured in this issue). Use your thumb primarily for the bass notes and alternating bass figures, and your index and middle fingers for the upper notes, with occasional use of the ring finger and pinky. Rik often emphasizes chords by arpeggiating them, notated with the symbol "ⲯ". The intro features extensive use of harmonics and the opening figure presents a bit of difficulty in sustaining the D note, fifth string, fifth fret. I suggest fretting this note with the index finger and using the pinky for the harmonics and the fretted notes. Listen to the recording to study Rik's sense of dynamics and tempo. The term "Poco Piu Mossò" in bar 14 means to play with a little more movement, or slightly faster. Pick this figure with the thumb and middle finger for the double-stops and the index finger for the open G string. Emphasis is also made on legato playing in the following descending line, with the extensive use of hammer-ons and pull-offs. This piece is an excellent choice of study for intermediate to advanced players interested in classical guitar in its own right, as well as those interested in expanding the idiom with folk and rock influences.

An Amazing Story!

THEY LAUGHED WHEN I SAID THEY COULD HAVE PERFECT PITCH—

BUT WHEN THEY HEARD FOR THEMSELVES...!

It's a universal fact: you need a great ear to make it in music. Keyboardist David L. Burge tells the true story of how he unlocked the secrets to the Perfect Ear.

World famous for his Perfect Pitch Seminar, Burge explains how to gain Perfect Pitch. His simple technique is for all musicians.

by David L. Burge

It all started when I was in ninth grade. There was this girl in my school named Linda—she was supposed to have an incredible gift. They said she could name any pitch *by ear!* They said she had "Perfect Pitch."

I tried to imagine it. Do you mean if I play a B♭, she can tell me *without looking?* It seemed impossible. How would she know B♭ from A, B, or C?

But then again, if there *were* such an ability...it would enhance your entire understanding of music! All musicians—from rock to classical—would want to identify pitches by ear!

It was too fantastic a claim. I doubted it.

The Challenge

Indignantly I sought out Linda and asked if the stories were true. Could she really name any tone just by hearing it? Casually, she said she could.

I felt more than a little incredulous at this point. I rudely asked, "Do you mind if I test you sometime?"

"OK," she responded cheerfully. It made me all the more curious and impatiently excited. I *had* to get to the bottom of this musical mystery.

At the first opportunity I reminded Linda about my "challenge."

I carefully picked a time when she had not been playing the piano. I had her stand where she could not see the keyboard. I made sure other classmates could not give her cues. Everything was set just right so I could expose this thing as a ridiculous joke.

Inside me the tension was mounting. Linda, however, appeared serenely unaffected. With silent apprehension I chose an obscure note: F#. (This will confuse her!)

I had barely touched the tone. No sooner had it sounded than she *instantly* said, "F#"!

I was astonished! It was so amazing that I quickly played another tone.

She didn't even stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without any visible effort. Unbelievably, she identified the pitches as easily as colors.

"Sing an E♭," I demanded, determined to confuse her. Quickly she sounded the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

"How in the world do you do it?" I exclaimed. I was totally boggled.

"I don't know," she replied. "But I'm sure it's something you can't buy."

The reality of Perfect Pitch hit me hard. My head was swooning with disbelief, yet I knew from my own experiment that Perfect Pitch is real.

My Musical Quest

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* do it?

It dawned on me that most people go through their entire lives listening to music, yet they seldom know the tones *they* hear. Most *musicians* cannot tell C from D#, or G major *from* F major. It seemed *odd* and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. My brothers and sisters would test me. Each time I would try to carefully determine the pitch by how high or low it was. Almost every attempt failed miserably.

I tried day after day to locate that "mental pitch barometer." I tried to feel each tone. I tried to visualize them. I tried associating things to them. Then I tried to memorize them by playing them for long periods. But nothing worked. The situation proved utterly hopeless.

After weeks in vain, I finally gave up. Linda's gift was surely unusual and extraordinary. But it was for her and a select few like her. Others were not meant to have it. And do not ask me how she does it, because I have no idea.

The Realization

But just then something miraculous happened. I had stopped *thinking* about the problem. I had stopped *trying*. I had stopped *intellectualizing* all about listening. Now, for the first time, *I STARTED TO LISTEN NATURALLY.*

Suddenly I began to notice faint "colors"

within the tones—similar to the colors in a spectrum of light. But I did not *see* colors—I *heard* the sublimely delicate "sound colors" which exist in all of music—the pure and natural colors of the *sound* spectrum. They had always been there. But this was the first time I had ever really paused to listen.

Now I could name the pitches by ear! It was simple. An F# sounded one way—a B♭ had a different "color sound." It was as easy as seeing red and blue!

Instantly the realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart were able to hear music mentally and sing and identify tones at will—by "color sound." It's simple!

I became convinced that every musician has Perfect Pitch in his or her own ear, but the vast majority have never really learned to *listen*.

I tried out my theory on my close friend, Ann. She is a flutist. I told her that Perfect Pitch is easy, and that she could do it herself.

"Oh, I could never have Perfect Pitch," she laughed. "You can develop a good *Relative* Pitch [comparing one tone with another], but you have to be *born* with Perfect Pitch."

"People feel that way because they don't understand what Perfect Pitch is," I explained. "It's really easy—all you have to do is listen!" I sat down at the piano and showed her my discoveries.

She agreed with everything I showed her. She *had* to, because she heard everything for herself. But she still had a nagging doubt that this was really Perfect Pitch.

The next couple of weeks we dabbled a bit more. Though hesitant at first, Ann gradually came to identify tones with incredible accuracy. Of course, this is the very definition of Perfect Pitch. It soon became clear she had fully acquired the skill which before was a mere fantasy.

"How in the world do you do it?" I exclaimed. I was totally boggled.

Fame spread throughout our school that Ann and I had Perfect Pitch. We became instant celebrities. Students would often dare us to name pitches, sing tones, what chord is that, how high did she sing, give me an A, etc. Everyone was amazed.

Perfect Pitch allowed me to progress far faster than I ever thought possible. After all, hearing is the basis for all music. Not only did I receive A's in ear-training (no problem!), but I completely skipped over required college courses. Most important, I learned that no amount of practice, lessons, or equipment can ever replace the value of your ear.

Spreading the Knowledge

That's how it all started. Little did I know that years later I would be teaching seminars on Perfect Pitch.

Actually, I rejected the idea of seminars at first. There were so many misconceptions about Perfect Pitch. People often *laughed* when I said they could have it. Some thought it would bother them if things were out of tune. I guess it's easy to downplay something when one feels it is beyond reach.

But Perfect Pitch adds a dazzling new dimension to listening. It's a total artistic sense which promotes tremendous levels of talent in every phase of musical activity—from performing and playing by ear, to improvising, listening and writing, singing, transposing, tuning, better memory—and much deeper *enjoyment* of music. Perfect Pitch means *increased powers of listening*.

I let musicians test me to prove my points, but it didn't help. They usually felt that I had the knack, but for them it was unattainable.

How was I to calm this skepticism? Remember, at that time I did not have the thousands of students worldwide who are experiencing Color Hearing for themselves.

So I went back to the basics. I would prove my points in just one simple way: by having people *hear for themselves*.

It worked! No amount of lecturing could do it. No amount of testimonials. No amount of logic, persuasion or research would prove it to some. But even "old school" professors were gratefully changing their minds when they *experienced* their "first taste" of real Perfect Pitch. Rock musicians, classical, jazz—they heard for themselves! All talk became unnecessary.

The Experience

The experience is both subtle and awesome. It's like switching from a black and white to a color TV. Without Perfect Pitch it's like "black and white" hearing—all the tones sound pretty much the same, just different shades of "gray."

Perfect Pitch gives you the *colors* of the tones. Color lets you recognize them—an A over there, a C# here, E major chord there, etc. Each tone has its own unique color sound. That's why I like to refer to Perfect Pitch as "Color Hearing."

Perfect Pitch is definitely something you can't buy. Instead, you unfold it *from within yourself*. I feel fortunate that I'm able to offer the knowledge of how to develop it. It's ridiculously simple. But you have to hear for *yourself* to gain it. It's yours—inside you, waiting, free as the air you breathe. And it's a priceless musical possession.

To start, you just need a few basic instructions. As your ear becomes cultured you begin to enjoy and use these delicate sound colors. You learn to hear beauty you may never have appreciated before. It's a whole new awareness—once you uncover it you own all its possibilities.

This is Perfect Pitch.

GET STARTED!

Mail to:
American Educational Music Publications, Inc.
Music Resources Building, Dept. H31
Fairfield, Iowa 52556

✔ **Check it out**

☐ Send me a *FREE* PERFECT PITCH REPORT with more info.

☐ *I want to get started!* Send me Burge's **Perfect Pitch Ear-Training Course™** on a **40-DAY FREE TRIAL BASIS.** (Basic Course includes short handbook plus two easy 70-minute audio cassettes of Burge's famous Seminar.) I understand that I may use the Course at *no risk* for a full 40 days. At that time I must feel I am completely satisfied with my results and I am gaining personal music benefits or I may return everything for a prompt refund. Enclosed is $39.95 plus $3 shipping.

☐ *I want it all!* Enclosed is $59.95 plus $3 shipping. Send me Burge's complete **Perfect Pitch SUPERCOURSE™** (same as Basic Course, above, plus two 60-minute **Color Hearing "Help Me" Tapes™** with additional instructions for faster results). *FREE BONUS:* Also send me Burge's 90-minute tape on Relative Pitch (a $14.95 value) ABSOLUTELY FREE with my **Perfect Pitch *SUPERCOURSE*™**

Make check or money order payable to: American Educational Music. Canadians may remit Bank or Postal Money Order in U.S. funds.

Please allow 3-4 weeks for delivery. For rush service (one week from our warehouse) add $2 (total $5 shipping) and write *RUSH!* Foreign orders (except Canada) add $5 (total $8 shipping) for air service. U.S. funds only. Iowa residents add 4% tax.

Name _____

Address _____

City _____

State _____ Zip _____

I prefer to charge my ☐ VISA ☐ MasterCard

Card # _____

Exp. Date _____

Signature _____

For fastest service:
Call Our 24-hour Order Line:
☎ (515) 472-3100

Give Your Phone Rebate Code ➡ H31
You'll get a 50-cent rebate for your call when you give your Phone Rebate Code (above) and charge your Course to Visa or MasterCard. Call *NOW—day or night!*

© 1987 American Educational Music Publications, Inc.

KERRY LIVGREN

Dave Hope Rich Williams John Elefante Phil Ehart Kerry Livgren

Interview by Bruce Pollock

Long before Kansas, Kerry Livgren was in a group named Kansas, an experimental rock group of the 60s, a cross between Frank Zappa and King Crimson, with horns. The songwriter of the group, Livgren maintains it was a terrific training ground. "I wrote bizarre poetry," he says, "not unlike Kansas, but weirder." When the second coming of Kansas was at hand—and Don Kirschner with his checkbook at the ready—Livgren was more than willing to grant the world a few concessions—in return for a few favors. "Having done strange music for several years, we got a little tired of eating rice," he says. "I realized I'd have to make my stuff a little more approachable."

After writing two of the rock world's certified classics, *Dust in the Wind* and *Carry on Wayward Son*, the 80s finds Kerry older and wiser, but still creating. "I was very idealistic back then. I still am, but I've learned to temper that with a certain amount of reality."

Before Kansas got signed you could sum up everything I'd written in two words: I'm searching. But from that point on you could sum it all up by saying—I've found. What changed was my world view. I went from one of basically a kind of existential despair to one of joy and peace. I write about God almost exclusively at this point—basically it's always been that way. And when that's the subject, by definition, there are no limits to what you can say. If you look at my lyrics, even *Dust in the Wind* is a song about the transitory nature of our physical lives. That falls under the umbrella heading of God. If you find something fulfilling then you want to communicate it to other people. What could you write about, ultimately, that could be more interesting?

MATURITY

At this point in my life I tend to write when I have to more than when I just want to. It used to be the other way around. I used to write just for the sheer joy of writing. Now there are so many other considerations, other things that take up time in my life, that I have to allot the time. It's a discipline. You have to sit down and say, I'm going to write. When you do that, sometimes inspiration comes, sometimes it doesn't. Then there are times I wake up at three in the morning and there's a completed song playing in my head. I run down to the piano and I record it and then go back to bed.

I wrote *Dust in the Wind* as a finger-picking exercise originally. My wife was listening to me play it one day and she said, 'You know, that's really pretty, you should make a song out of that.' I didn't think it was a Kansas-type song. She said, 'give it a try anyway.' Several million records later, I guess she was right. Musically, though, it's not one of my favorite songs. I tend to like the more bombastic things, like *The Wall*.

The change in the spontaneity of my writing, I find, has to do with just being older and more seasoned. There's something about first entering the maturity of life that has a sort of urgency about it. Not that it shouldn't be there all the time. It's just that now I have to work at it more. It's not so spontaneous. But I'm writing some things now that are much better than what I wrote back then.

APPLAUSE

To me a song's value is not determined on an applause meter. I personally would play a song that I believed in even if the crowd hated it. I'm probably the only one in the band who feels that way. When I go to a concert I don't measure my enthusiasm for the group by how much I jump up and down and yell and scream. I tend to sit there and analyze something on a level that isn't manifested in loud applause and gyrations. There's a level on which you can appreciate things and even be so blown away that you can't even move. If you were judging how much the audience liked the band only from the volume of the applause, you'd get a completely wrong picture of what was actually happening. You might think the song didn't go over. I think with certain songs we play, the object is to just leave people with their mouths open. ■

Vesta FIRE

Model MR-30

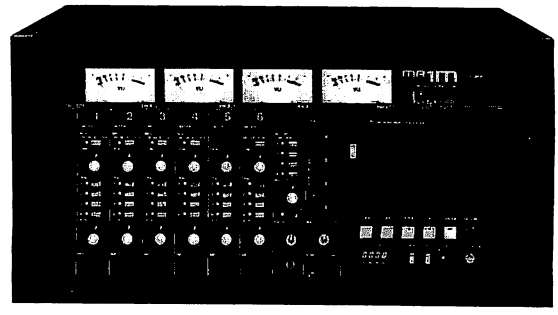
Model MR-10B

VESTAFIRE helps you navigate to Multi-Tracks

Vesta-Fire's MR Series offers you several exciting ways to enjoy multi-track recording. Beginning with the professional-class MR-1M, the Series also includes the MR-10B, which lets you record 4 different signals simultaneously onto 1 or 2 tracks, and then monitor the 4 tracks separately. For even greater sound quality, the MR-10PRO features double-speed recording and playback. The MR-30 offers everything you need in an easy-to-use, affordable package.

Using any of the MR Series multi-tracks, you can play 4 or more separate instruments, such as guitar, bass, keyboards, and drums, and combine the performances together. You can even create your own professional music programs by recording your favorite music and narration. Multi-track recorders also make a perfect notebook for composers and arrangers. Professional or amateur, take a pick of any of the MR Series multi-track recorders and experience the new world of MTR!

Model MR-1M



series MR

MIDCO INTERNATIONAL

MUSIC APPRECIATION

YES
FRAGILE

On **Fragile**, Steve Howe proves to be a musician of great scope and resources, both technically *and emotionally*. His style is a veritable catalogue of necessary guitar approaches; jazz, rock, classical, country, folk, blues, pop and modernistic musics are uniquely transformed in his hands into color for his sonic palette. It is this artful eclecticism and overall taste which has made him an enduring mainstay through the fickle musical changes of the contemporary scene and assured him his place as the archetype fusion guitarist.

Evolving from the British Invasion of the mid-sixties (the Beatles, Stones, Kinks) and the psychedelic/blues phase which followed (Cream, Deep Purple, Pink Floyd, Led Zeppelin), fusion was a primary element in the experimental genre Progressive Rock (or Art Rock) which emerged in the early 70s. It was a musical movement wherein individual and collective virtuousity was joined in a technically dazzling though often excessive artform. Bands such as King Crimson, Jethro Tull, Emerson, Lake and Palmer and Yes epitomized the eclectic and modernistic nature of this school of rock.

Yes' **Fragile** Lp was conceived and recorded in 1971 with the band's most memorable lineup, Steve Howe, Jon Anderson, Chris Squire, Rick Wakeman and Bill Bruford, musician's musicians all. The record was equally a showcase for the personal and combined efforts of the group. It was determined that a daring new concept be tried: within the material were five tracks which were the individual ideas of each member and appropriately exploited that member's own unique talents. The remaining four tracks represented a group performance/collaboration.

The debut of keyboard wizard Rick Wakeman was distinguished by his fancy multiple-keyboard arrangement of Brahms' 4th Symphony (excerpts), in which the orchestral compartments were divided thus: strings were played on electric piano, woodwinds on grand piano, brass on organ, reeds on electric harpsichord and contra bassoon on synthesizer. The richly textured outing was the perfect channel for Wakeman's classically trained facility, though it invited more than a few comparisons to rival keyboard giant Keith Emerson (of ELP). Further single works were Jon Anderson's *We Have Heaven* (thickly laden with multitracked vocal melodies and counterpoint), in which all the vocal parts are his own; drummer Bill Bruford's *Five Per Cent for Nothing*, based on a 16-bar percussion piece (with the band accompanying, and Steve Howe delivering an extremely angular melody with a syncopation reminiscent of some of the more bizarre moments of jazz guitarist Tal Farlow—one of Howe's favorites—with the Red Norvo Trio); and Chris Squire's *The Fish*, a bass showpiece in which all the themes and riffs are produced by utilizing different bass guitar sounds (echo, wah-wah and fuzz-tone sound effects are explored, as well as harmony lines).

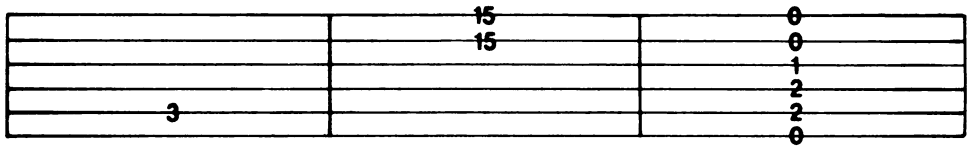
Steve Howe's solo guitar composition, *Mood for a Day*, is his homage to concert classical guitar styles. He effectively brings together hints of Spanish and Flamenco approaches in the rasqueado chording and Harmonic Minor melodic material with more conventional traditional classical structures ala Fernando Sor and Carcassi, and some of the impressionism of Villa Lobos (another of Howe's personal favorites). The result is a very convincing nylon string performance *which influ*enced scores of guitarists to follow. (Randy Rhoads, Rik Emmett and Edward Van Halen have since included "neoclassical" acoustic guitar solos in their repertoires.)

On the four band tracks, Howe plays brilliantly, succinctly, and with great pathos for each tune. The guitar parts are tailored with a George Harrison-like sense of correctness and rhythmical placement. *Roundabout* finds him adding nylon string harmonics and sombre latin melodic touches (perhaps inspired by Villa Lobos *Prelude #4*) to the moody intro and supplying a crisp, sharply-accentuated Motownish rhythm part to the chorus. *South Side of the Sky* features Howe playing tastefully behind Jon Anderson in the verse. The "roots-rock" rhythm/*lead fills and* riffs are some*what like* George Harrison's licks in *Sergeant Pepper's Lonely Hearts Club Band*. A Django Rheinhardt influence can be discerned in the quick scalar Gypsy type runs later in the tune, and there is a bit of Jeff Beck (Yardbirds period) in the closing lead solo, where fuzzy, sitarish lines are mixed with a slight blues-psychedelic attitude (the raga influence quite popular with 60's rock guitarists). *Long Distance Runaround* opens with some intricate jazz-flavored harmony lines in duet with Wakeman (a nod to Dave Brubeck). Here Steve plays with a warm, clean tone (probably his familiar Gibson ES-175 hollow-body electric) to achieve a balanced sound with the piano. Further in the song a strong counterline played in tandem with Squire against a bouncing 8th note piano figure creates another Beatlesque mood (similar to *Hey Bulldog*, a standard texture by this point). In *Heart of the Sunrise* Howe makes use of subtle fingerpicked chord figures on electric (a sort of Chet Atkins variant) in the verse, contrasting sharply with a fierce intro in which the group plays darting jazz-rock lines in unison—this section was undoubtedly a precursor of many a fusion tune to follow. Wes Montgomery-inspired sliding octaves are employed in the instrumental transition.

Fragile remains untarnished 14 years after its release. In the premiere issue of **GUITAR** Magazine, Howe acknowledged it as among the best work he produced throughout his entire career with Yes. And while we have to wait and see what Howe's collaboration with ex-Genesis guitarist Steve Hackett yields, we can only hope that it will endure like **Fragile**, his Rock of Gibralter. ■

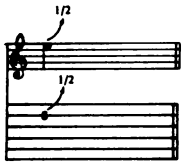
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

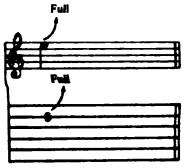


5th string, 3rd fret | *1st string, 15th fret, 2nd string, 15th fret, played together* | *an open E chord*

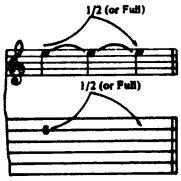
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



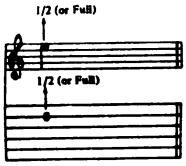
BEND: Strike the note and bend up ½ step (one fret).



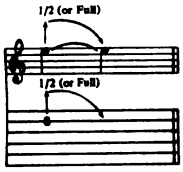
BEND: Strike the note and bend up a whole step (two frets).



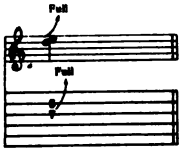
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



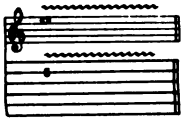
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



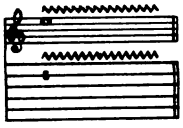
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



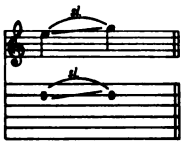
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



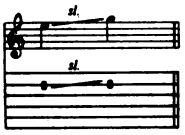
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



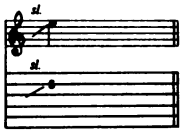
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



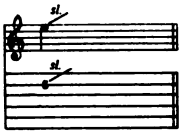
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



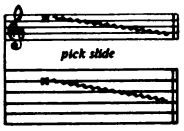
SLIDE: Same as above, except the second note is struck.



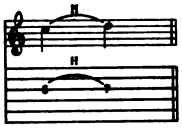
SLIDE: Slide up to the note indicated from a few frets below.



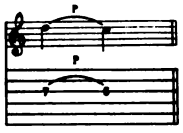
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



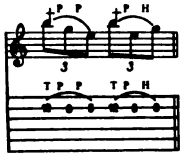
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



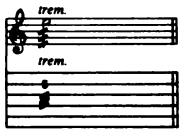
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



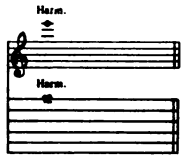
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



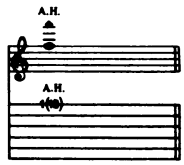
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



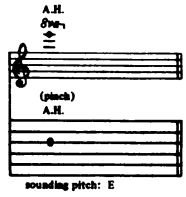
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



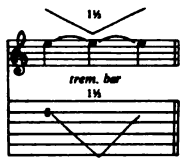
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



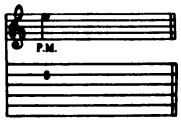
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

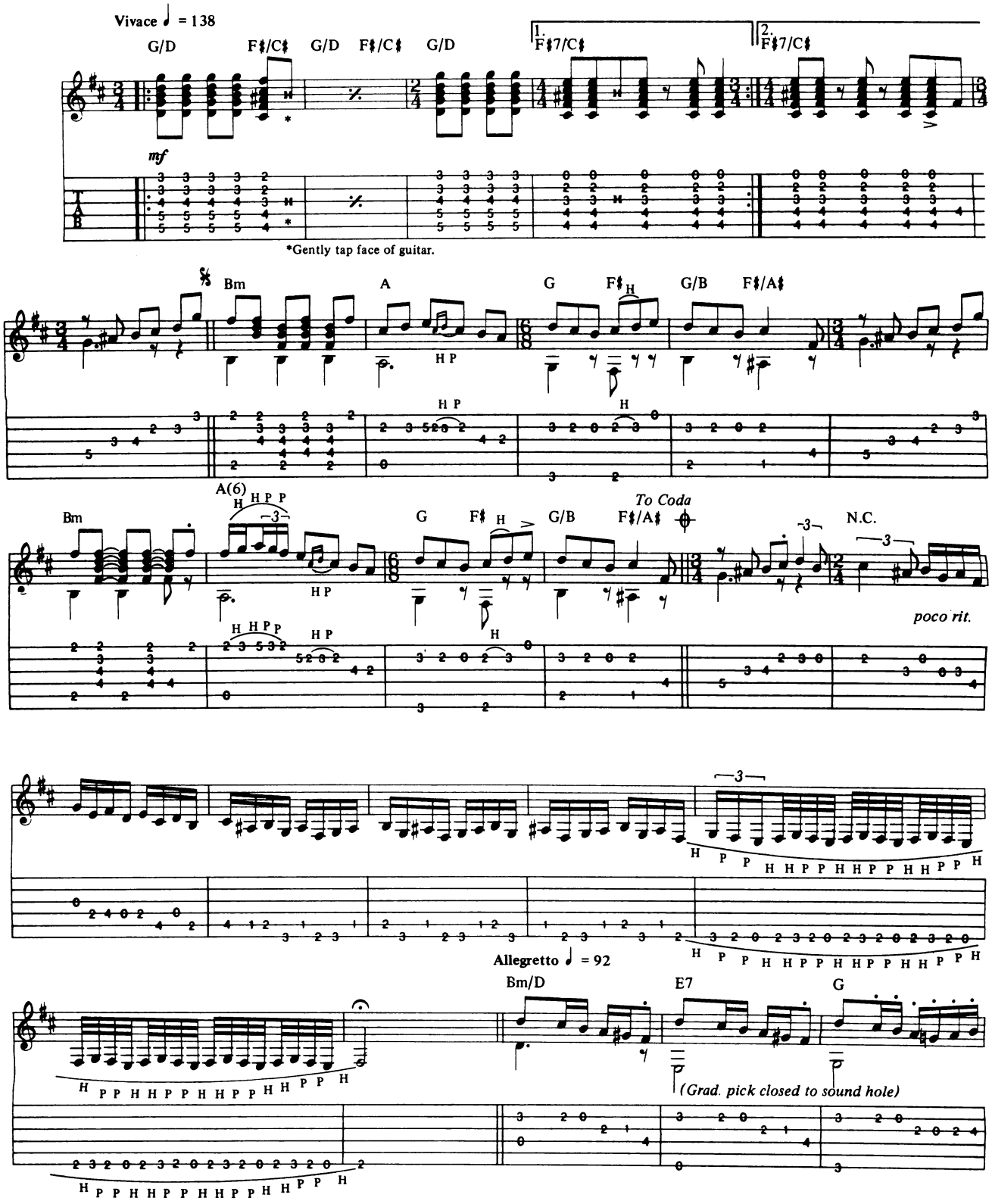
Tablature Explanation page 17

MOOD FOR A DAY

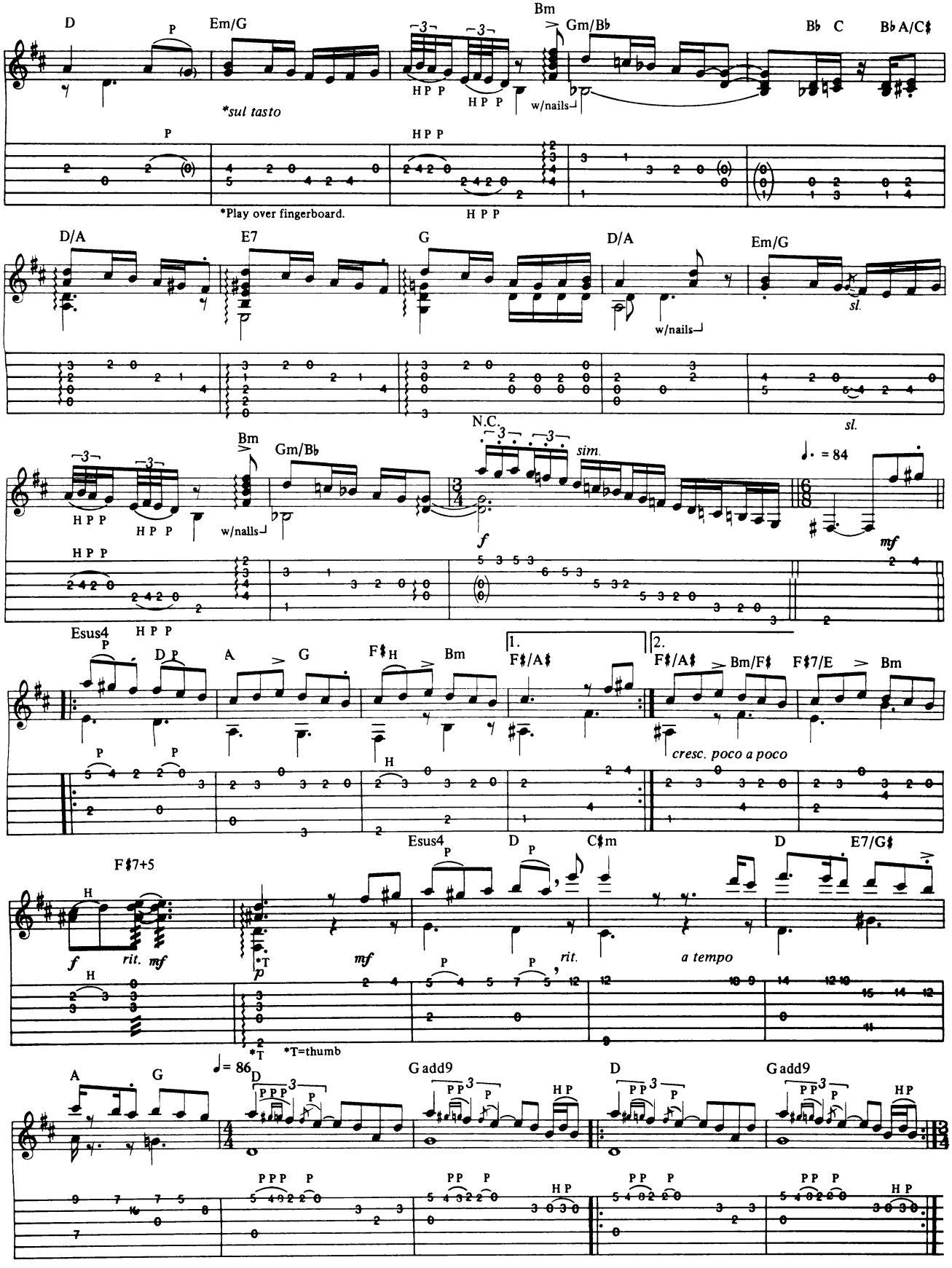
As Recorded by Yes

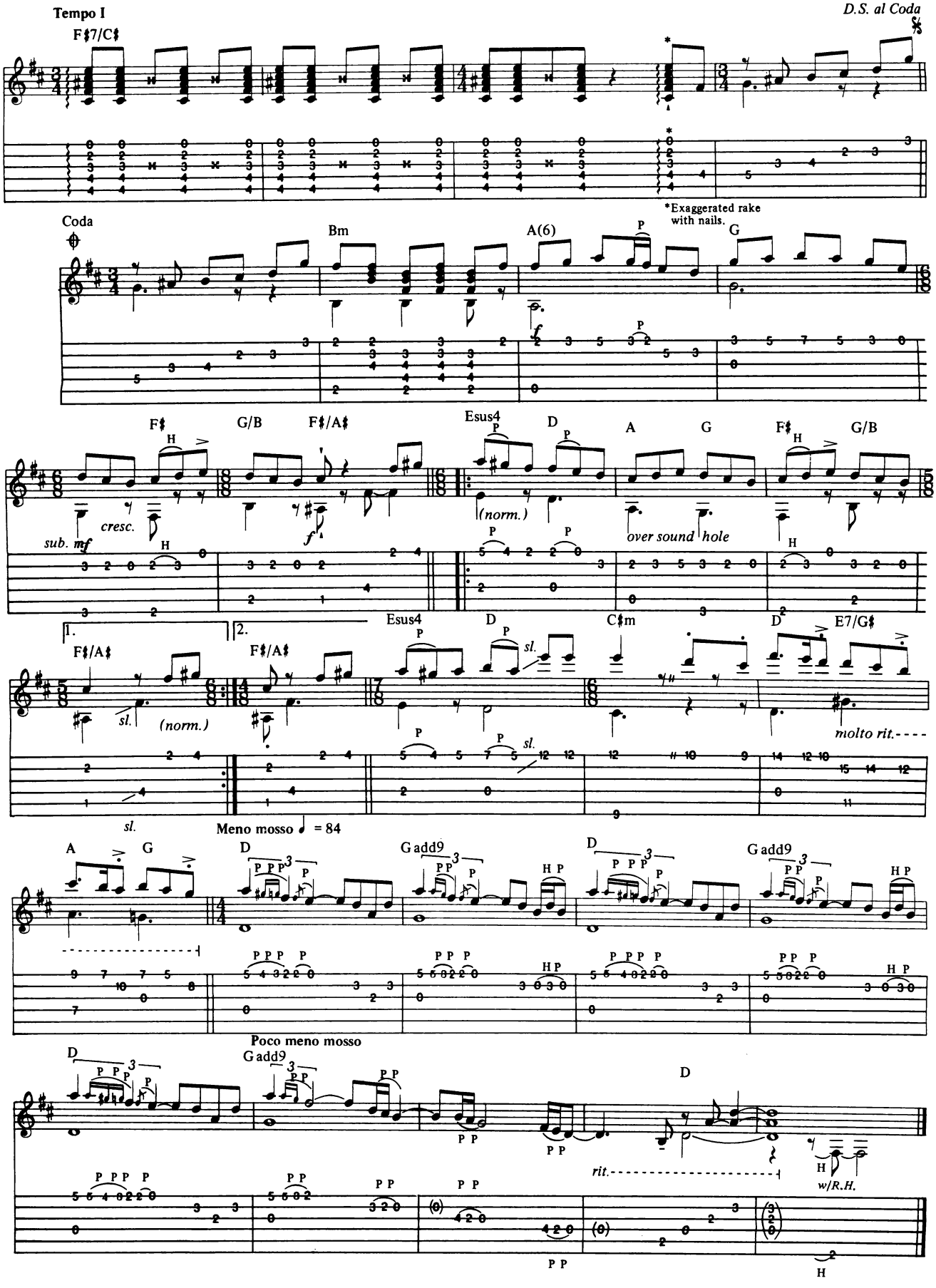
(From the album FRAGILE/Atlantic Records)

Music by Steve Howe



Copyright © 1972, 1988 Topographic Music Ltd.
All rights for the World administered by WB Music Corp.
All rights reserved Used by Permission


D
Em/G
Bm
Gm/B♭
B♭ C
B♭A/C♯
*sul tasto
w/nails
*Play over fingerboard.
D/A
E7
G
D/A
Em/G
sl.
N.C.
sim.
f
♩. = 84
mf
Esus4
A
G
F♯
Bm
F♯/A♯
F♯/A♯
Bm/F♯
F♯7/E
Bm
cresc. poco a poco
F♯7+5
rit.
mf
p
Esus4
D
C♯m
D
E7/G♯
rit.
a tempo
*T
*T=thumb
♩= 86
A
G
D
G add9
D
G add9


Tempo I
F♯7/C♯
D.S. al Coda
*Exaggerated rake with nails.
Coda
Bm
A(6)
G
F♯
G/B
F♯/A♯
Esus4
D
A
G
F♯
G/B
sub. mf
cresc.
(norm.)
over sound hole
1.
2.
F♯/A♯
F♯/A♯
Esus4
D
C♯m
D
E7/G♯
sl.
(norm.)
molto rit.
Meno mosso ♩ = 84
A
G
D
G add9
D
G add9
Poco meno mosso
D
G add9
D
rit.
w/R.H.

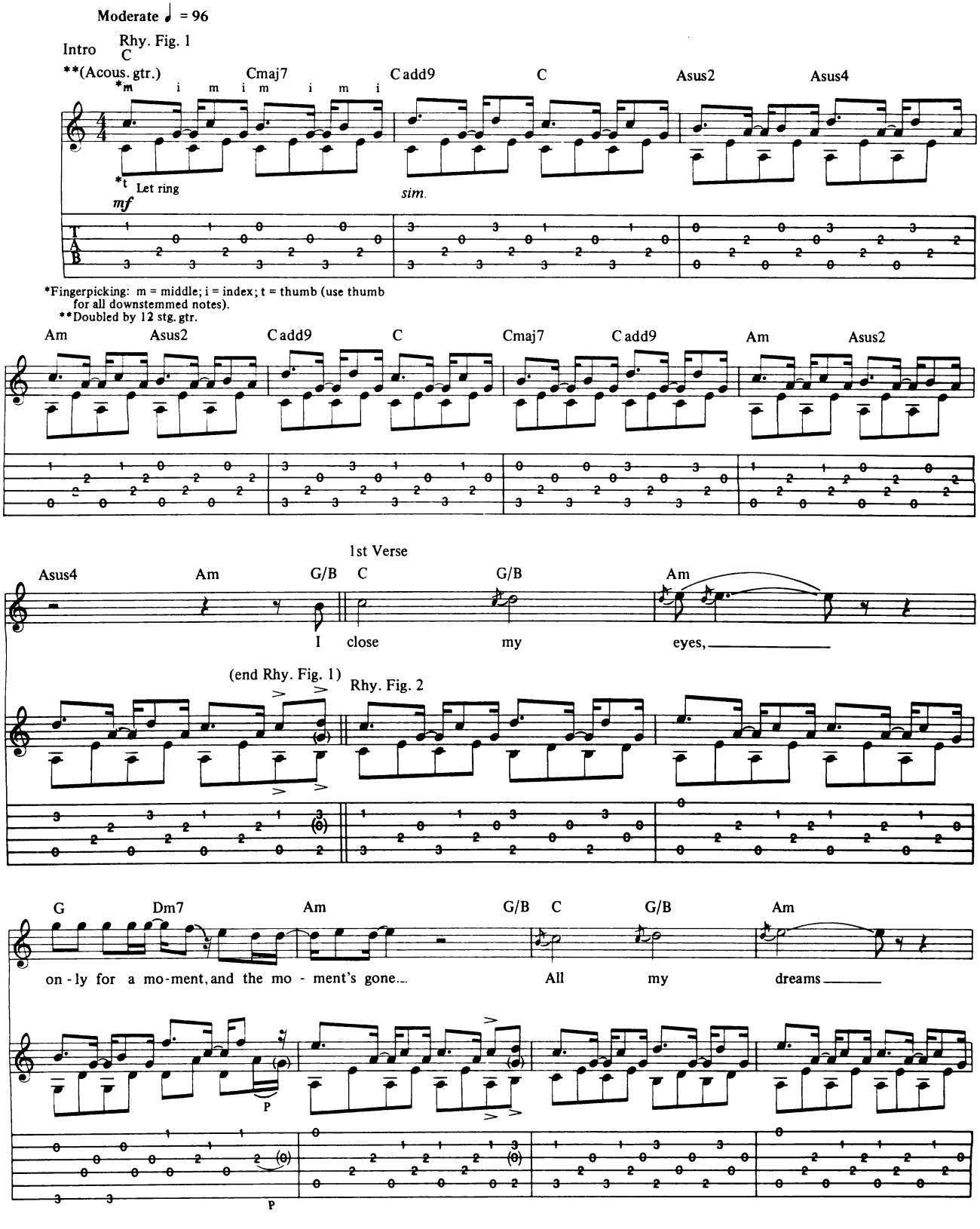
Tablature Explanation page 17

DUST IN THE WIND

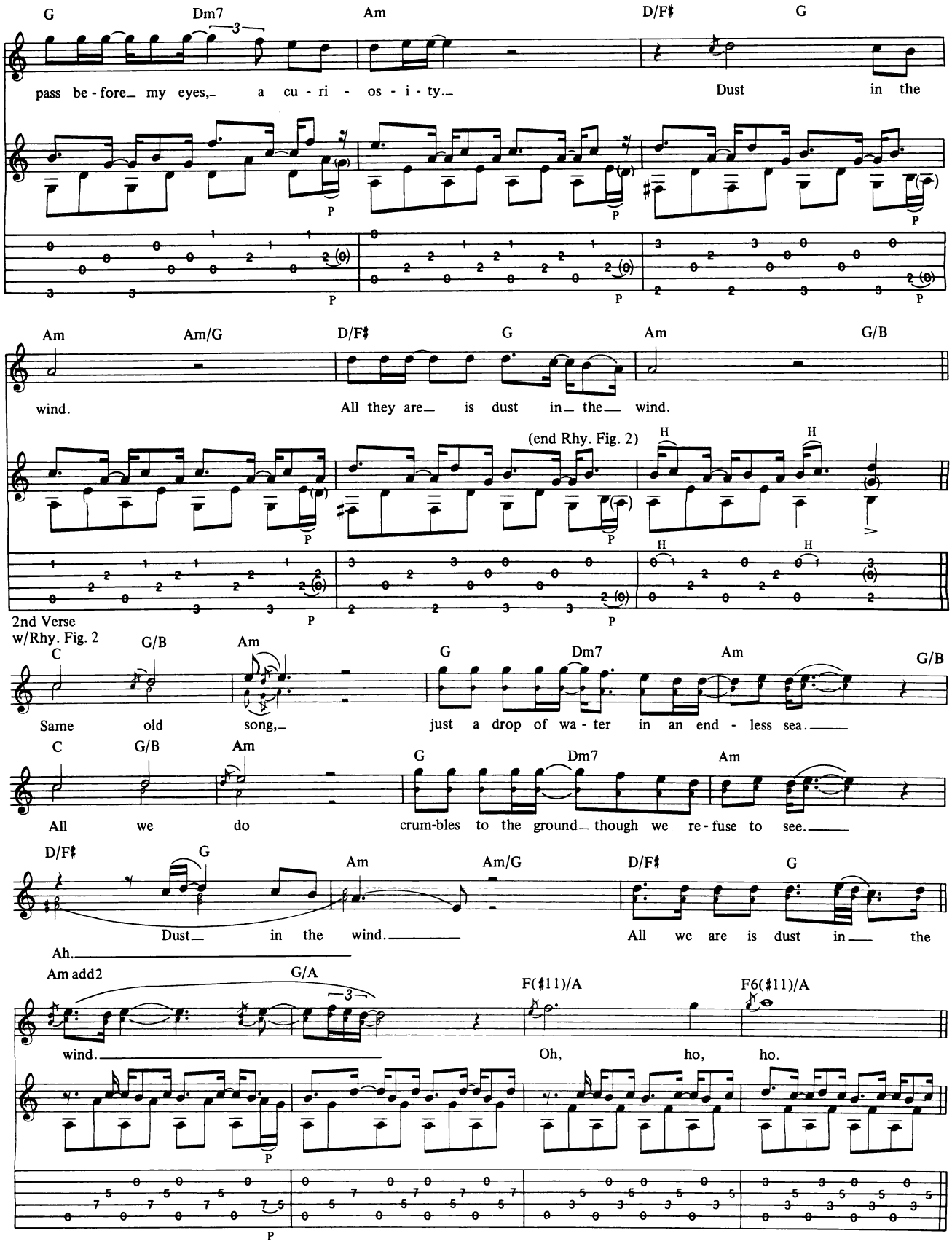
As Recorded by Kansas

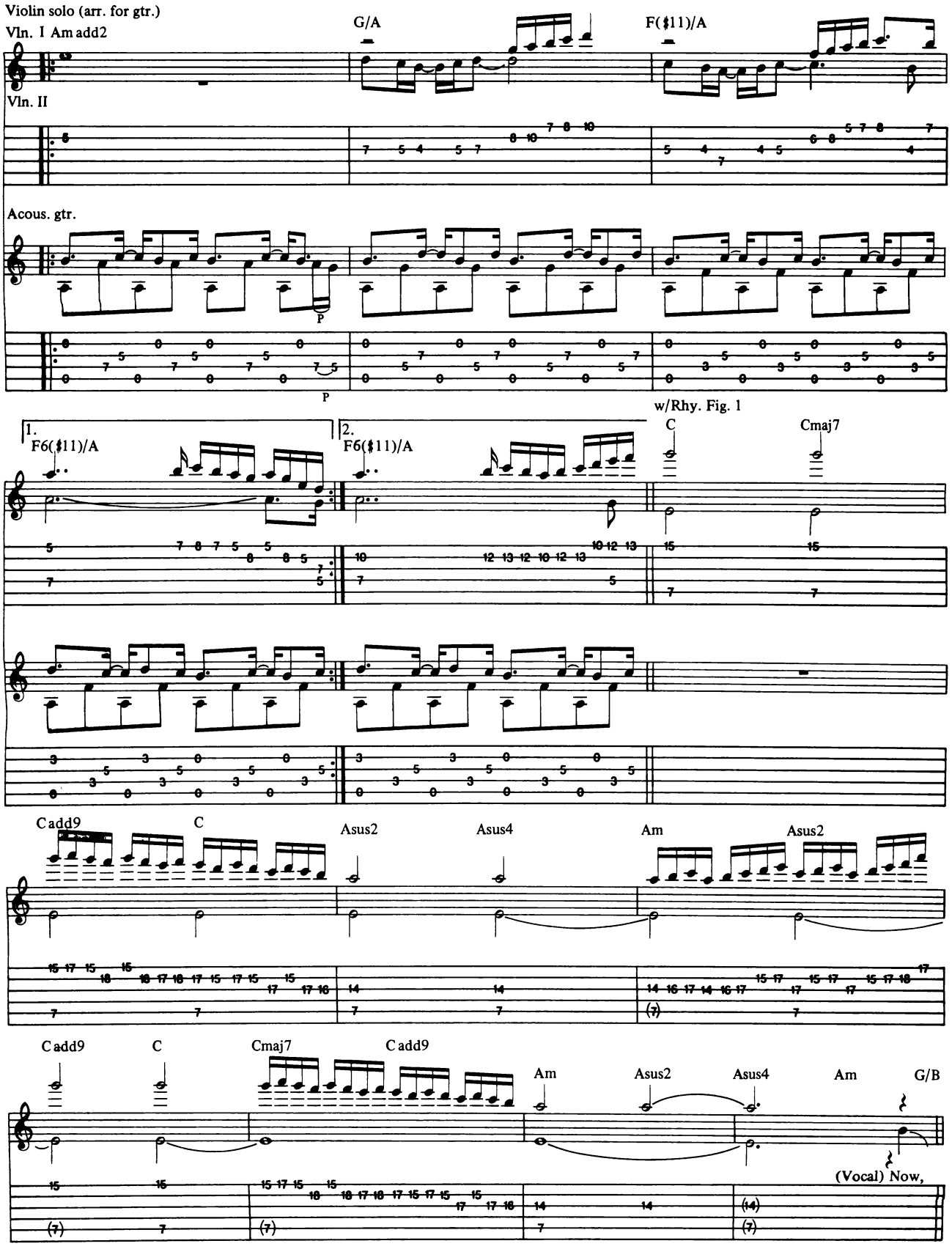
(From the album POINT OF KNOW RETURN/Kirshner Records)

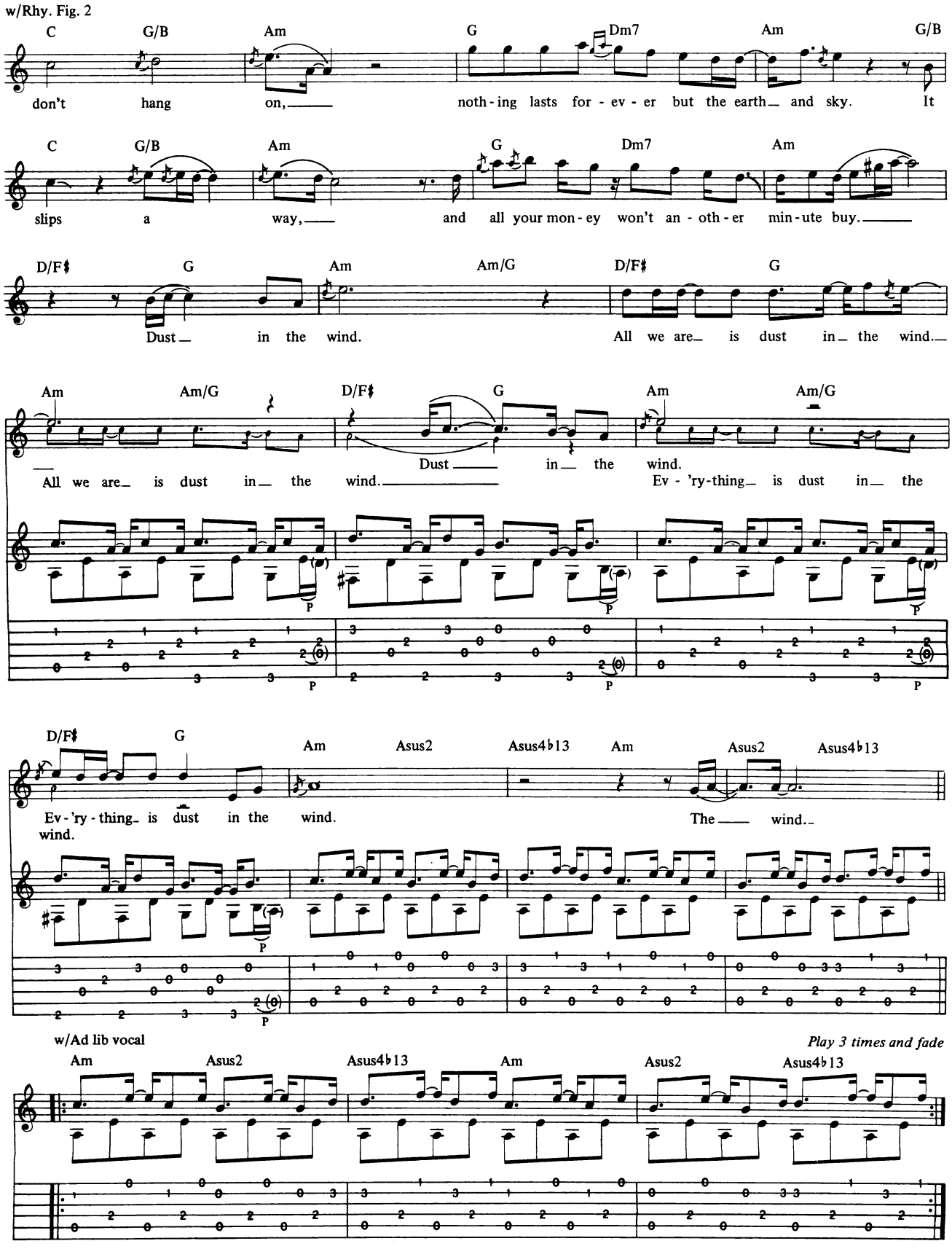
Words and Music by
Kerry Livgren



Copyright©1977, 1978, 1988 Don Kirshner Music and SBK Blackwood Music Inc.
All Rights Controlled and Administered by SBK Blackwood Music Inc.
All Rights Reserved International Copyright Secured
Used by Permission of the Hal Leonard Publishing Corporation


G Dm7 Am D/F♯ G
pass be-fore my eyes, a cu-ri-os-i-ty. Dust in the
Am Am/G D/F♯ G Am G/B
wind. All they are is dust in the wind.
(end Rhy. Fig. 2)
2nd Verse w/Rhy. Fig. 2
C G/B Am G Dm7 Am G/B
Same old song, just a drop of wa-ter in an end-less sea.
C G/B Am G Dm7 Am
All we do crum-bles to the ground though we re-fuse to see.
D/F♯ G Am Am/G D/F♯ G
Dust in the wind. All we are is dust in the
Ah.
Am add2 G/A F(♯11)/A F6(♯11)/A
wind. Oh, ho, ho.


Violin solo (arr. for gtr.)
Vln. I Am add2
G/A
F(♯11)/A
Vln. II
Acous. gtr.
P
1.
F6(♯11)/A
2.
F6(♯11)/A
w/Rhy. Fig. 1
C
Cmaj7
Cadd9
C
Asus2
Asus4
Am
Asus2
Cadd9
C
Cmaj7
Cadd9
Am
Asus2
Asus4
Am
G/B
(Vocal) Now,


3rd Verse
w/Rhy. Fig. 2
C G/B Am G Dm7 Am G/B
don't hang on, nothing lasts for ever but the earth and sky. It
C G/B Am G Dm7 Am
slips a way, and all your money won't another minute buy.
D/F♯ G Am Am/G D/F♯ G
Dust in the wind. All we are is dust in the wind.
Am Am/G D/F♯ G Am Am/G
All we are is dust in the wind. Dust in the wind. Everything is dust in the
D/F♯ G Am Asus2 Asus4♭13 Am Asus2 Asus4♭13
Everything is dust in the wind. The wind.
w/Ad lib vocal
Play 3 times and fade
Am Asus2 Asus4♭13 Am Asus2 Asus4♭13

The world's most comfortable and complete showroom of acoustic fretted instruments has the

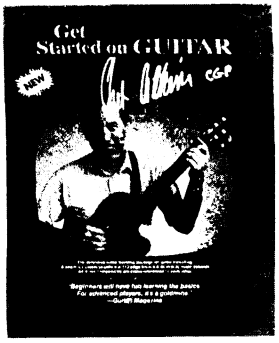
LARGEST SELECTION of TAYLOR GUITARS IN THE WORLD.

Usual inventory includes every standard Taylor model plus many custom Taylors.

Custom features include variations in ornamentation and woods, cutaways, and wide necks. We invite you to come in, try and compare them. Other fine acoustic guitars in stock include Martin, Gibson, Guild, Ovation, Santa Cruz, Lowden, Larrivee and Alvarez-Yairi.

Mandolin Brothers, Ltd.
629 Forest Avenue
Staten Island, NY 10310
(718) 981-3226

Grab your guitar...



and join Chet Atkins for the lesson of a lifetime.

You'll learn the basics plus some of Chet's best moves. Your complete package includes a one-hour video, a 112 page book, and a cassette of all the songs. Available at your dealer, or order direct by calling (217) 793-2424 (Visa or M/C), or send $69.95 + $4 shipping to:

Get Started on Guitar
Dept. FRA
629 American Road;
Nashville, TN 37209.

Specify VHS or Beta. TN residents add $5.42 sales tax.

Nobody gives you more sound for less than Sam Ash.

You'll find everything you need to make music at Sam Ash at consistently low prices. It's a fact that Sam Ash has been filling America's playing and recording needs for more that 60 years. So whatever your needs may be, you'll find that the helpful and expert people at Sam Ash will bring music to your ears.

YOUR SOURCE FOR MUSIC AND SOUND

Call 1-718-347-7757
or ask Operator for Toll Free number.

Sam Ash®

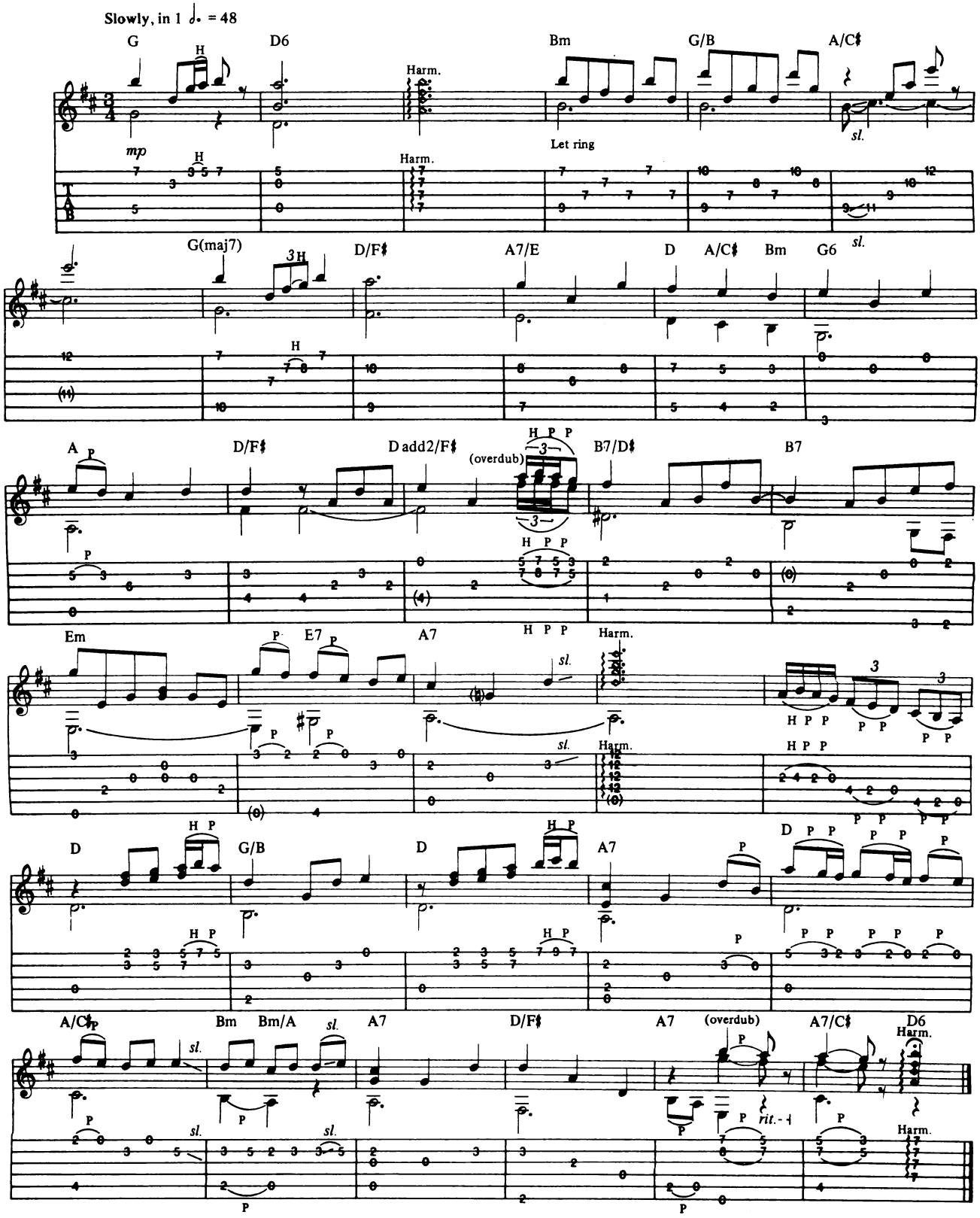
124 FULTON AVENUE HEMPSTEAD, N.Y. 11550 **MUSIC STORES**

Tablature Explanation page 17

DEE

As Recorded Ozzy Osbourne
(From the album BLIZZARD OF OZZ/Jet Records)

Music by Randy Rhoads



Copyright TRO ©1981, 1988 by Essex Music International, Inc.
All Rights Reserved Used by Permission

The Mechanics of Metal™

A SOUND AND ORGANIZED APPROACH TO THE MASTERING OF HEAVY METAL GUITAR

- *Absolute dedication to the highest quality instruction*
- *Written & performed by GIT graduate & award winner*
- *Each lesson includes text, understandable diagrams & cassette*
- *No music reading necessary*

Lesson 1: Metal Chord Guide–Are you a **great** rhythm player? Lesson 1 puts grabbing, tasty rhythms right under your finger tips. You'll learn power chords in **every** position used by players like Hammett & Hetfield. Eerie passing chords used by Lynch & Rhoads. Bright sounding suspensions & variations used by Van Halen & Vai. **All** components behind today's hottest rhythms: triads, thirds, octave diads, open power chords, unconventional fingerings, alternate tunings. **Plus** chord theory: construction, formulas, voicings, inversions, etc. $14.95

Lesson 2: Total Scales & Modes–How does one **master** the fingerboard? First learn the scales–from blues scales to exotic scales used by today's fusion & metal masters. Then learn which chords these scales may be played over. Finally, important principles of harmony & theory should be learned. Lesson 2 covers all this including **every** scale used by Vinnie Moore, Gary Moore, MacAlpine, Rhoads, Malmsteen, Van Halen, Satriani, Lynch, Gilbert, etc. You'll learn pentatonics, the "sweet" ionian mode, "haunting" phrygian, Spanish phrygian, dorian, lydian, natural minor, melodic minor, "eerie" harmonic minor, diminished, wide-stretch extended scales, more. $21.95

Lesson 3: Technique & Exercises–Once you've learned the necessary chords & scales, it's time to take the knowledge that's in your head & put it into your hands. Lesson 3 outlines an organized practice regimen to build lightning fast picking & a flawless left hand. You'll learn the 15 picking combinations to develop the picking speed of Malmsteen, Gilbert, MacAlpine & Vinnie Moore. Develop a monstrous left hand with enormous stretching ability by practicing techniques used by Vai & Holdsworth. 16 exercises plus all aspects of technique. $21.95

Lesson 4: Tricks–Covers **every** flash technique ever put on record–from Hendrix to Halen to Vai. First you'll learn **every** way imaginable to pull harmonics out of the guitar. Then all other fretboard pyrotechnics, growls & screams are explained: **every possible** variation for 2-hand tapping, combining tapping & scales, 8-finger tapping, 2-hand slide, right hand plays behind left, many other 2-hand techniques, tremolo bar (including all bar antics **plus** subtle tremolo effects in the style of Beck & Holdsworth), talking guitar, raking, slapping, etc. $24.95

In U.S. & Canada–add $2.00 postage when ordering one lesson. Add $1.00 **each additional** lesson. Order all 4 lessons & the postage is free! N.Y. State residents add 8¼% sales tax **per lesson**.

Foreign orders welcome— send **U.S. Funds only** & add $5.00 when ordering 1 or 2 lessons. Add $7.00 when ordering 3 or 4 lessons.

Mechanics of Metal™ Publications,
P.O Box 162, Dept. B., Howard Beach, N.Y. 11414

Pickin' and Grinin' With the Best

S.I.T. STRING CORP.
964 Kenmore Boulevard
Akron, Ohio 44314

PHONE: 216-753-8010 TELEX: 240-724
FAX: 216-243-7066

© S.I.T. STRING CORP. 1988

FREE!

Discount Musical Instrument Catalog

PMI -'88

The most complete listing of brand name instruments and accessories. Write: PMI Dept. GPM, Union City, N.J. 07087-0827

Established 1939

Figure out hot licks!

Slow 'em down to half speed

2-Speed Music Study Recorder

from ***Workshop Records***

THE CASSETTE RECORDER FOR LEARNING MUSIC
the **only** recorder available with this unique combination of features

RETAIL – $279.95

OUR PRICE – $239.95*

TWO SPEEDS
Switch back & forth from full to half speed. At full speed, listen to the tune normally. At half speed listen to the tune slowly and exactly one octave lower, so you can pick out those "fast licks."

PITCH CONTROL
Lets you fine-tune the speed of any tape so that it will be in tune with your instrument.

CUE & REVIEW
Permits you to repeat a phrase with only a single touch of the rewind button.

PLUS:
BATTERY OR A.C. OPERATION
BUILT-IN MICROPHONE AND SPEAKER
RCA TYPE LINE JACKS (IN AND OUT)

GIVE US A CALL TODAY FOR SAME-DAY SERVICE

Name _____
Address _____
City _____ State _____ Zip _____
Phone (_____) _____ - _____
Card # _____ Exp. Date _____

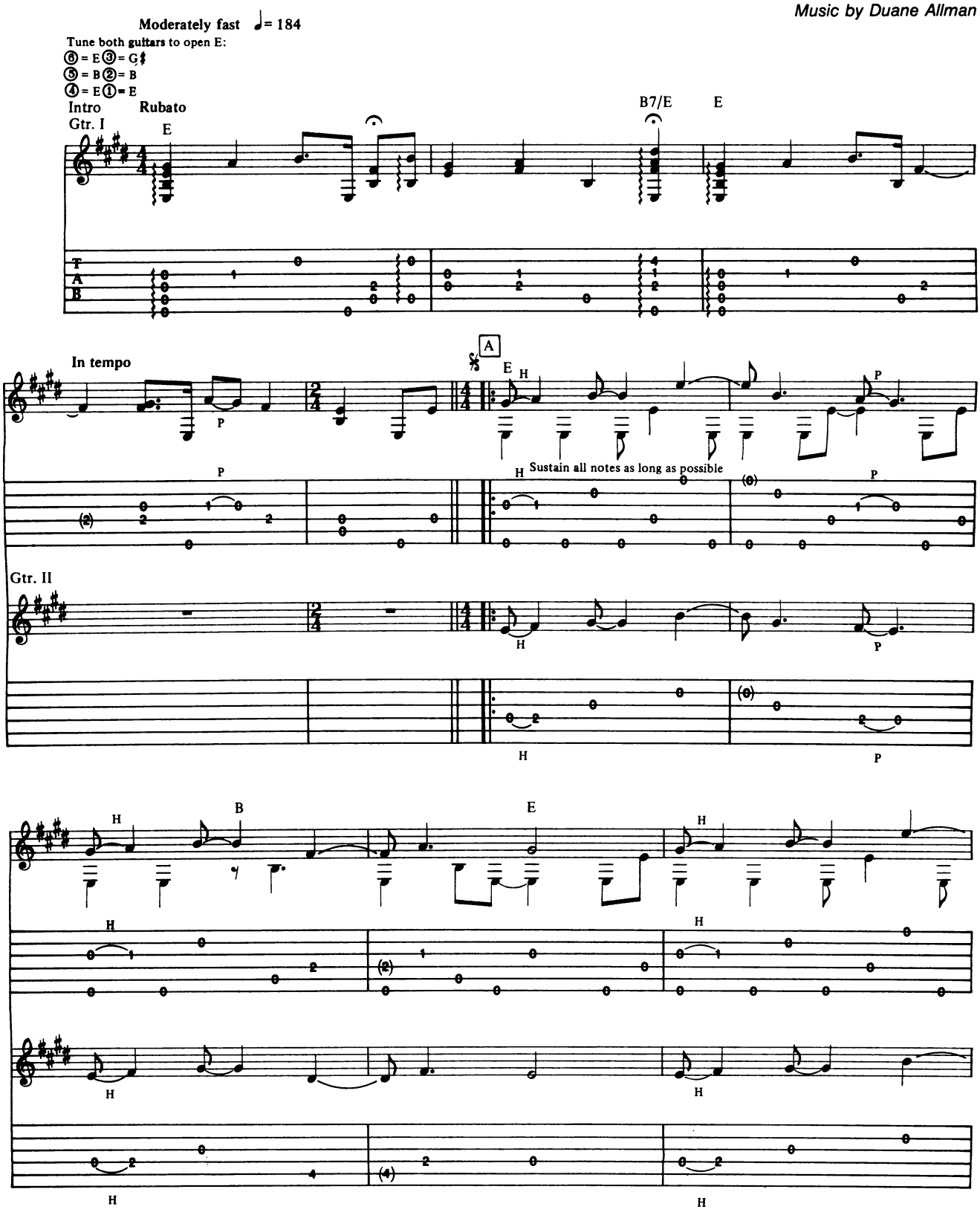
*Plus $3.00 shipping (Write for shipping info outside continental U.S.) TX residents add $14.40
( ) Check
( ) Money Order
( ) VISA/MC
U.S. funds only

Workshop Records • P.O. Box 49507 • Austin, TX • 78765 • (512) 452-8348 or (512) 328-2777

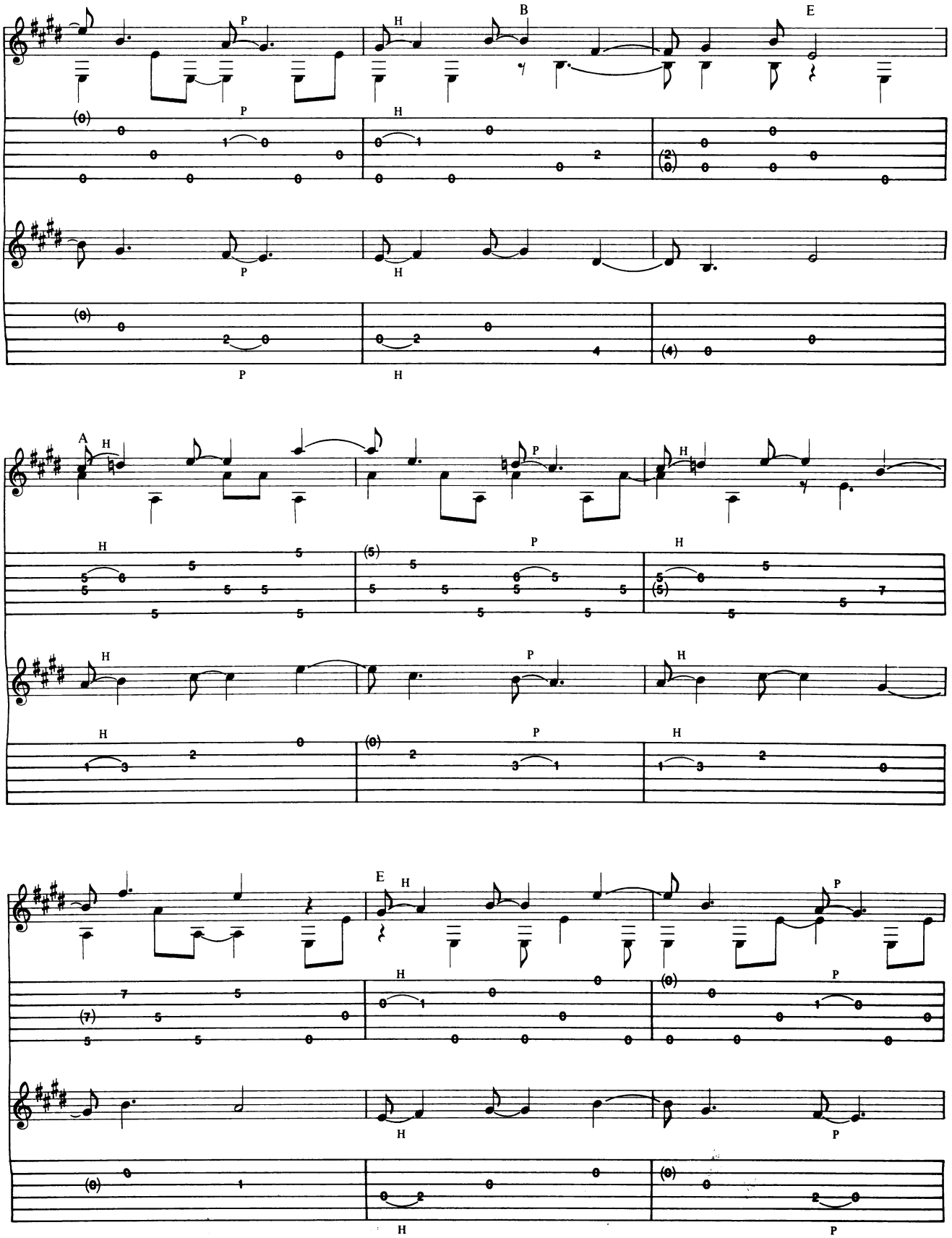
LITTLE MARTHA

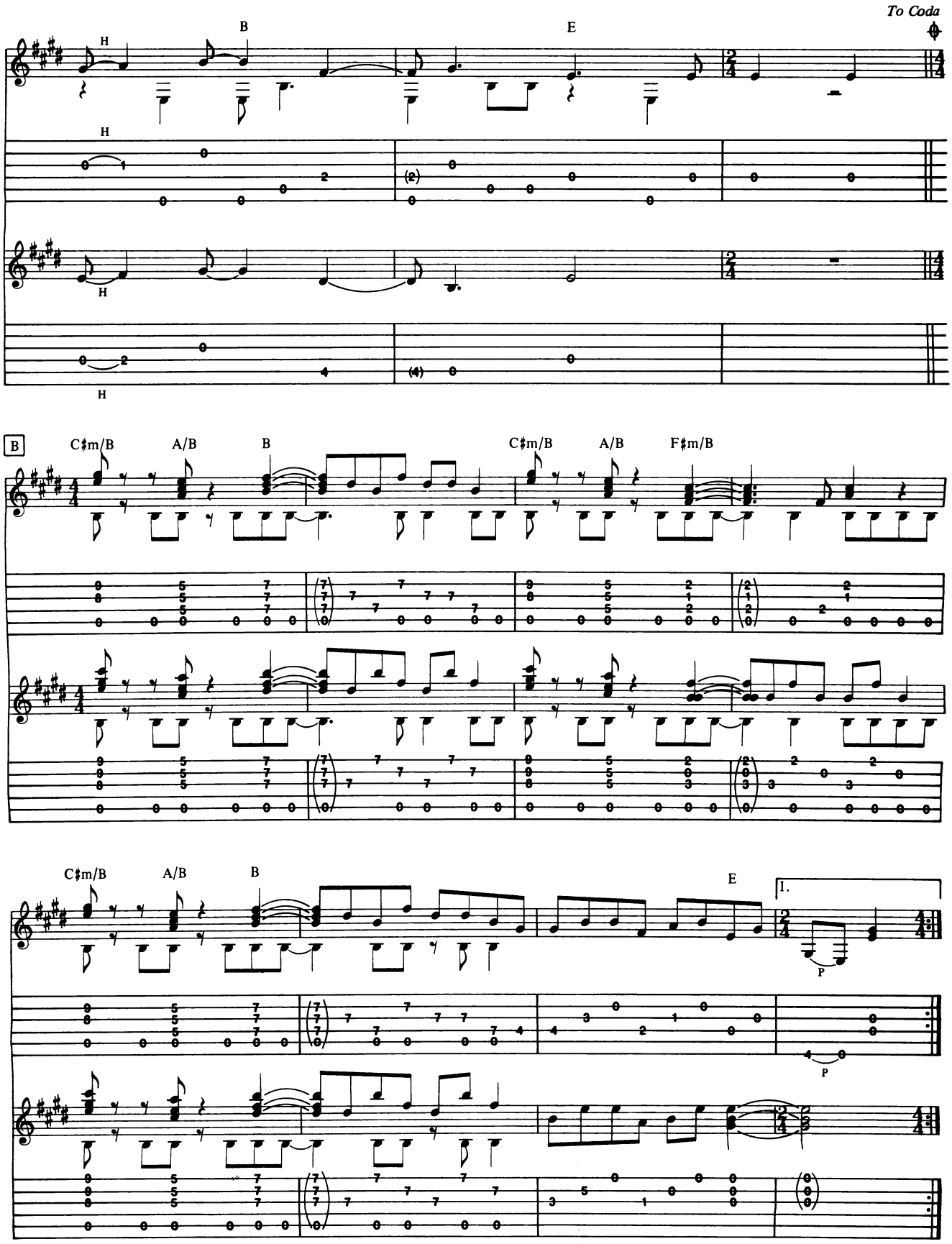
As Recorded by The Allman Brothers
(From the album EAT A PEACH/Capricorn Records)

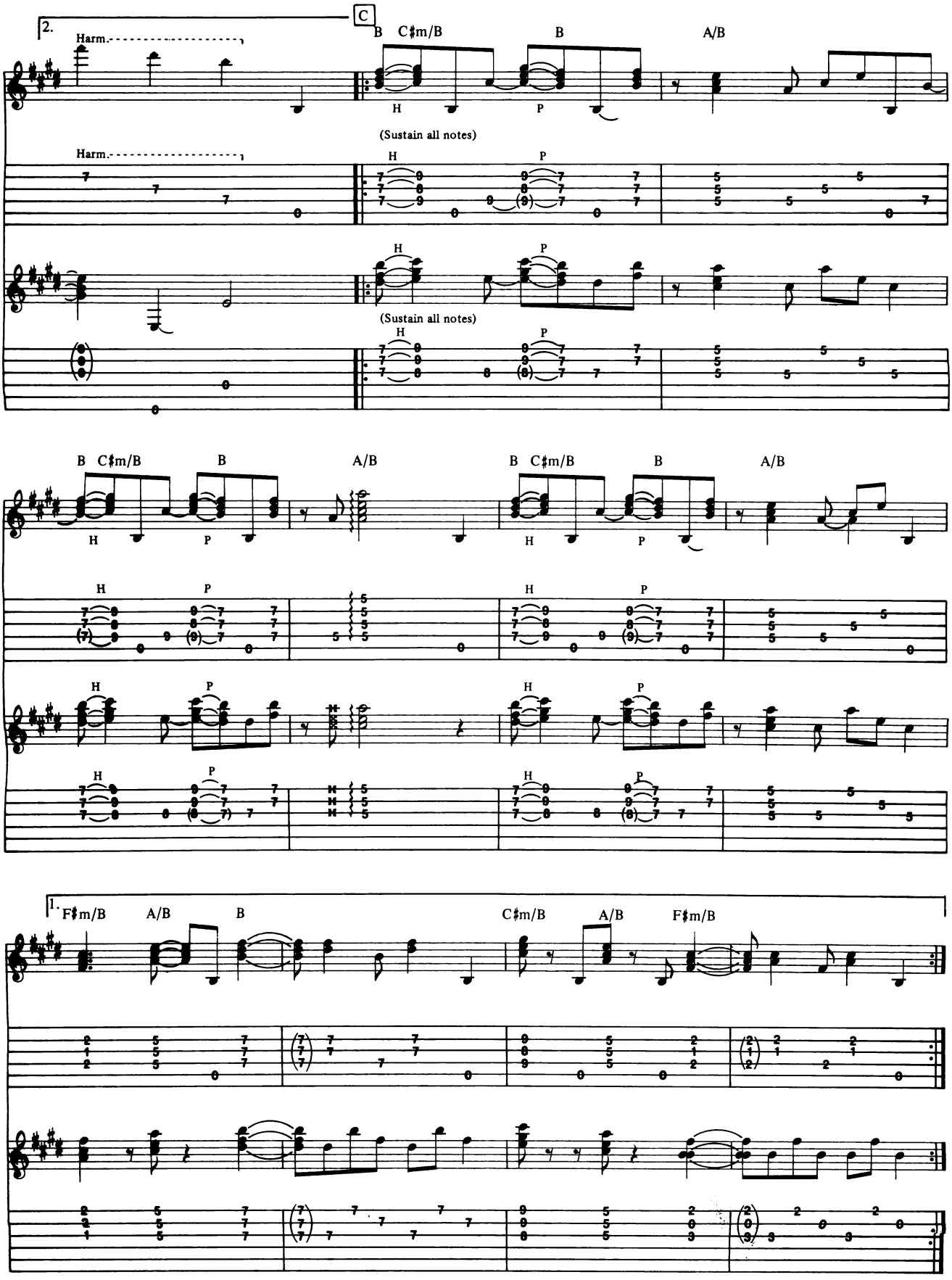
Music by Duane Allman

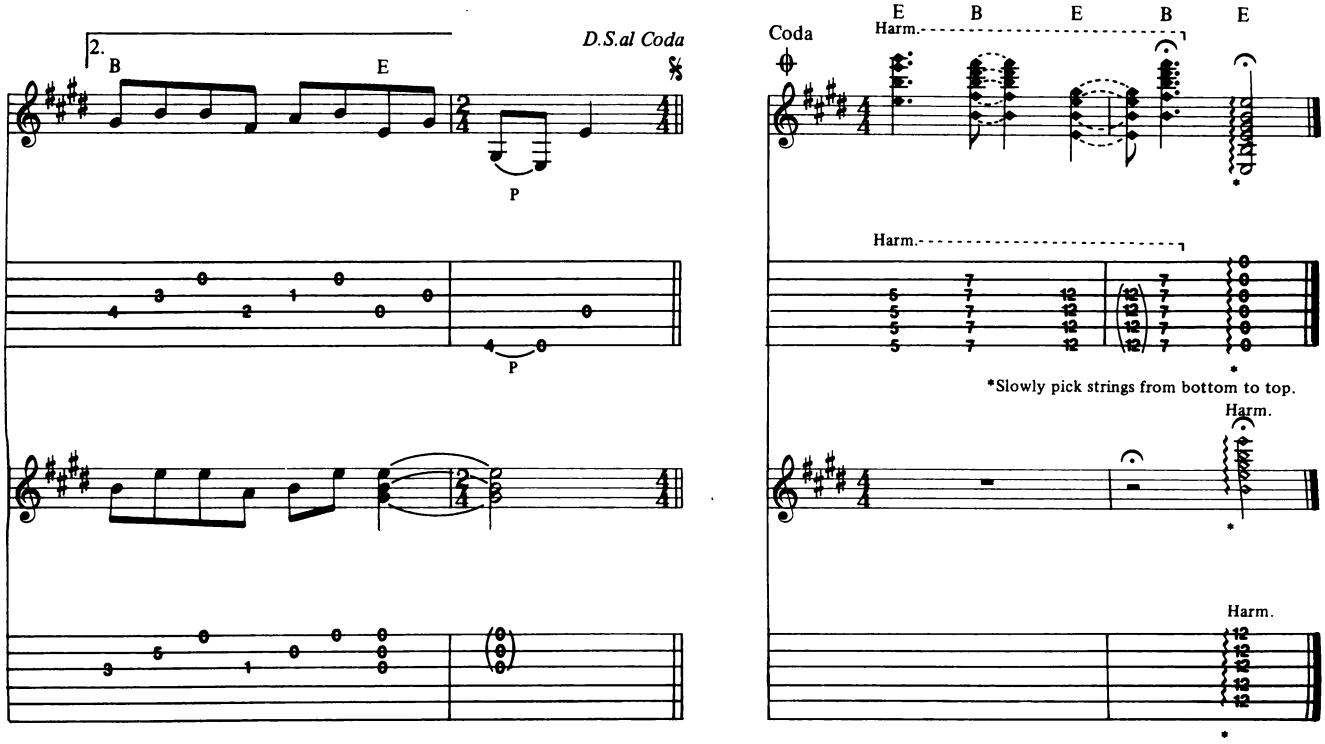


Copyright©1972, 1988 by No Exit Music Co.
All Rights Controlled by Unichappell Music Inc.
International Copyright Secured All Rights Reserved Printed in the U.S.A.
Used by Permission


B
E
A
E


To Coda
B
E
H
B
C♯m/B
A/B
B
C♯m/B
A/B
F♯m/B
C♯m/B
A/B
B
E
1.
P

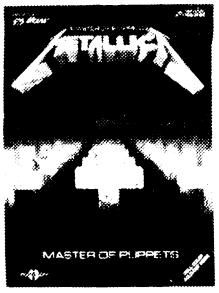

2.
Harm.
C
B C♯m/B B A/B
H P
(Sustain all notes)
1.
F♯m/B A/B B C♯m/B A/B F♯m/B



ROCK OUT!

...with these hard-hitting guitar songbooks!
Each book is accurately transcribed in tab notatation.

MAIL BOX MUSIC



METALLICA: MASTER OF PUPPETS

The matching folio to the killer album! Contains every song from "Leper Messiah" to "Damage, Inc." plus 6 others! Authorized by GUITAR for the Practicing Musician, this is the one everybody's been waiting for!
Item # CL007920 $12.95

SANTANA

Brand New! Now you can play the soaring leads to songs like "Black Magic Woman," "Evil Ways" and the 13 other classics included here. Authorized by GUITAR for the Practicing Musician.
Item # CL009969 $12.95

HEAVY METAL GUITAR Volume One

Metal guitar at its best. Contains 16 songs by such thrashers as Ozzy Osbourne, Michael Schenker, Def Leppard, Iron Maiden, Kiss and Quiet Riot.
Item # CL009969 $14.95

HEAVY METAL GUITAR Volume Two

Brand New! Contains guitar screamers by Metallica, David Lee Roth, Ozzy Osbourne/Randy Rhoads, Billy Idol, Michael Schenker, Armored Saint, Vinnie Vincent, Robin Trower and Quiet Riot. Authorized by GUITAR for the Practicing Musician.
Item # CL007909 $14.95

YNGWIE MALMSTEEN: RISING FORCE

Transcribed by Wolf Marshall, this matching guitar book contains "Evil Eye," "Icarus Dream Suite," "Black Star" and 5 other Malmsteen workouts.
Item # HL694755 $14.95

YNGWIE MALMSTEEN: MARCHING OUT

Featuring "Overture 1383" and "I'll See the Light Tonight," plus 8 other crunchers, this one is essential to any guitar-playing Malmsteen fan. Transcribed by Wolf Marshall.
Item # HL694756 $14.95

Send Order to: MAIL BOX MUSIC, P.O. Box 341, Rye, NY 10580 or call 914-937-8601 between 9:00am and 5:00pm (E.S.T.)

Note: Minimum credit card order is $10.00. Shipping & Handling charges: $ 0-$19.99 ..$2.00, $20-$30.99 ..$3.00, $40-59.99 ..$3.50, $60 and over...$4.00. Foreign Orders: Please include an additional $4.00 per order. U.S. funds only

Ship to:

Name

Address

City

State Zip

CHARGE: VISA MASTERCARD

Account number Expiration date

Signature as it appears on card

Check or money order enclosed. Make payable to MAIL BOX MUSIC.

ITEM NO.	TITLE	QTY.	AMOUNT
		Sub-total	
		NY residents add sales tax	
		Shipping & Handling	
		Total	

776

"Here, You've Gotta Try These."

"The only real improvement in strings since the invention of the guitar. You can actually hear a difference. They're 24 carat gold and 100% non-corrosive. Maxima may be the most expensive guitar or bass strings you'll ever buy, but **don't you deserve the best?**"

MAXIMA™ STRINGS

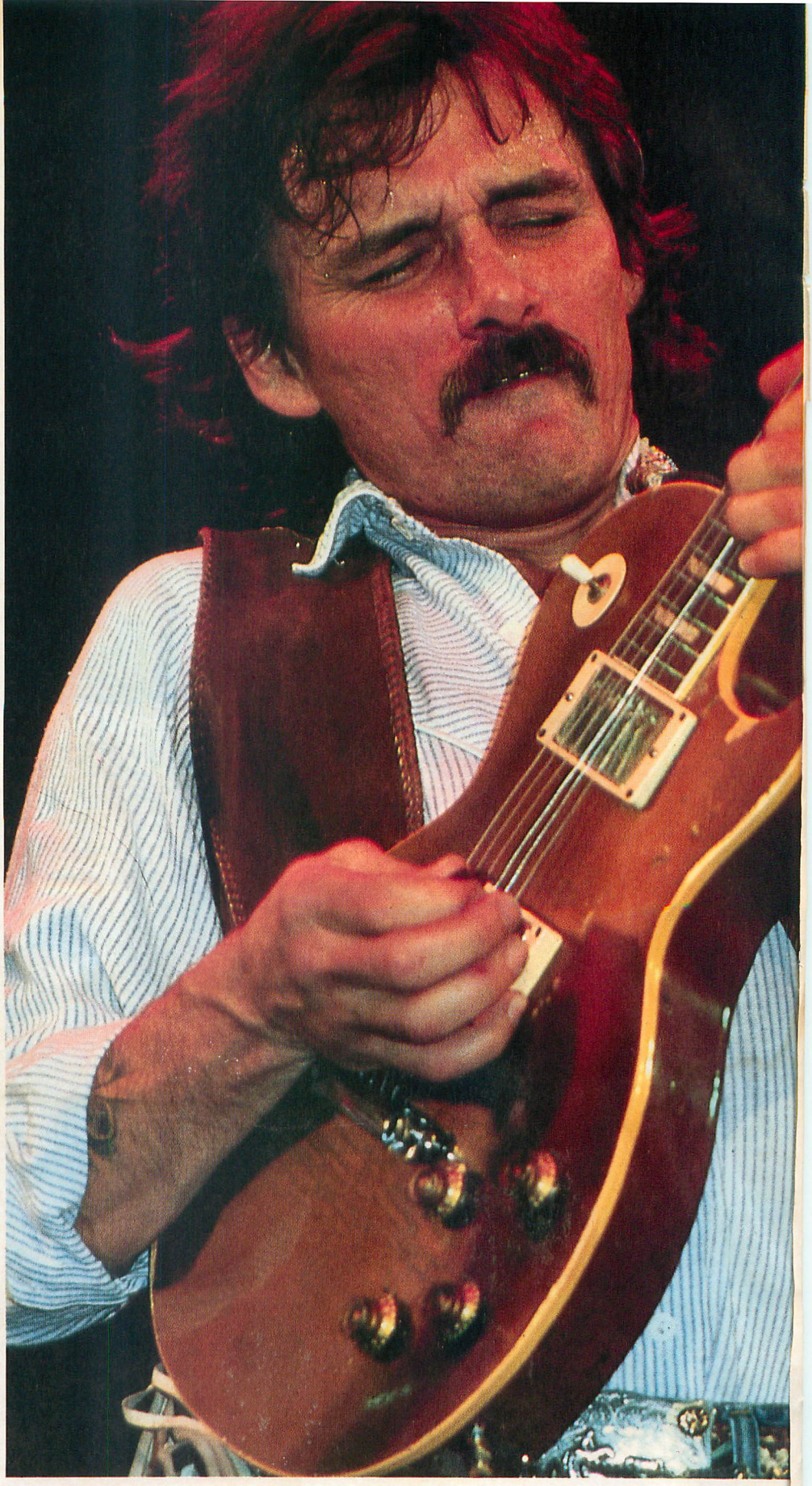
Dept. G, 57 Crooks Avenue, Clifton, New Jersey 07011
(201) 772-3333 FAX (201) 772-5410

Hand-made in W. Germany

After serving as co-lead guitarist in the archetypal southern guitar band, the Allman Brothers, with Gregg and Duane and Berry Oakley, Dickie Betts has been rambling through the azure pastures of Nashville, one of the more sought after collaborators on Music Row, turning out tunes for good old boys like Mickey Gilley, Hank Williams Jr. and his ***Miami Vice*** pal, Don Johnson. Now, however, with the musical mandala once again moving through a blues cycle, Betts has shifted gears a bit, to partake of this good fortune, touring on the same bill with Roy Buchanan and Lonnie Mack, or his one-time bandmate, Gregg Allman, and playing the blues of ages ago, long jams and all, when the two get together at encore time, giving some of the veteran fans a taste of Betts' finest in *Jessica*, *Rambling Man*, *Blue Sky* (see **GUITAR** Jan, '85) and *In Memory of Elizabeth Reed*. Guitar in tow, briefcase exposed, Betts proved an informative source on his second love, songwriting.

DICKIE BETTS ON SONGWRITING

by Bruce Pollock



I've been writing songs since I was in the third grade, but the first ones that were recorded were by the Allman Brothers. I wrote specifically for that band, in that I could imagine what each person would be playing. I was writing toward the way Berry Oakley played bass, and especially toward the way Gregg sang. Of course Gregg is going to sing differently than I would, and sometimes he'd have trouble making the words fit in. I'm a stickler when it comes to changing words. I've written stuff where people have wanted to change the words around and I would say, 'Well, that isn't what I meant. Now it means something different.' So I would coach Gregg on how I wrote the song. But I never thought it would be fair to make him phrase it exactly as I would want to phrase it. You make a robot out of somebody if you start messing with them too much.

Usually I'd go in with either Berry or Duane, so that the two of us could get the idea across to the rest of the band. I would just give Berry my idea of how the bass went, the feel of it. I'd sort of sing the feeling of the bass. I didn't have to show anybody what notes to play. The players were so creative that they embellished a lot and built on what I presented, even rearranged it to some extent. But I never went in with just an idea to have the band finish it. That wouldn't be writing. Sometimes I thought writing music would have been a great help to me, so I could write out all the parts. But it worked out anyway.

The whole band lived in this big house. I wrote *Rambling Man* there at three or four in the morning. I was up raiding the refrigerator. I didn't present it to the band at first because I thought it was too country for what we were doing. But we needed another song for the album, and everybody loved it. *Jessica* was written because the guys told me we needed an instrumental. I didn't

John Lee

have one. They said, sit down and come up with something. I said, I don't write that way. But I tried it and nothing was working. My wife kept coming into the room to clean. Finally I said, don't clean up anything in here, just let it trash up. So there were beer cans piled up to the ceiling and cigarette butts everywhere and wadded up paper thrown all over the room. I had some ideas, but nothing was coming together. And then my daughter Jessica came crawling into the room. She was a year old at the time, and I just started watching her and trying to express what I saw, playing to that energy. That's why I named it *Jessica*.

NASHVILLE

There are publishing companies in big office buildings, where they have typewriters on the desks. The Nashville songwriting machine that I was involved in was more of a natural kind of thing. You see different people at night in the clubs. Invariably you're talking about songs, or songwriting or singing or playing guitar. So you make appointments. You say, 'what are you doing tomorrow? I'm not doing anything in the morning. Why don't you come over at ten?' So the person will be there at ten, and you spend all morning writing. That's how I wrote *Your Memory Ain't What It Used to Be*. We finished it in three hours, over coffee.

A lot of companies have buildings that are like clubhouses for songwriters to hang out in. You can go by there at any time of day and there'll be four or five people working on something or just telling stories. A lot of good songs come out that way. A lot of ideas get stolen. You have to know who you're dealing with. You have to be careful without being paranoid. I'll tell ya, anybody who starts obviously stealing stuff don't last long around here.

INSPIRATION

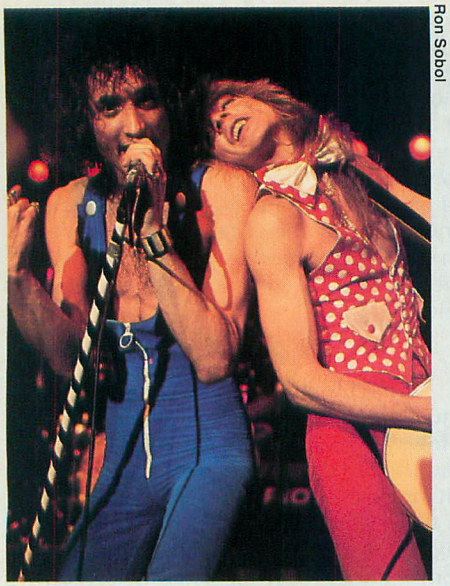
The thing I have to watch out for is getting too personal. You'll write something you don't want anybody else to know. I've written some things that I had second thoughts about letting anybody else hear. A couple of songs I went ahead and did demos of. They're about broken love affairs and I get sick every time I hear them. Mostly I'll be telling somebody about a situation and I'll catch myself saying a phrase to describe it and then saying, that ought to be a song. Or I'll hear someone else use a line that means a lot to me. I'll even ask them to repeat it. A lot of stuff comes up like that. You have to be aware, be on your toes listening for things. Songwriters are always ready to grab hold of any kind of phrase. A lot of times if you don't jot things down they'll slip away forever. Then you get together with another songwriter, and you both have these briefcases, and you open them up and it's like Pandora's box. You've got these matchbook covers from Abilene, Texas, where you jotted down some little line. And you both just go through them, and a lot of ideas fit together. Collaboration really comes in handy when you have those phrases but you can't make any of them happen. You sit down with somebody else and bang—you're onto something. Amazingly, I can go through all my papers and I can remember every one of the melodies. I can even remember writing them down. And I've written them down in some strange states of mind.

HITS

I don't think so much about singles; I just think about writing songs, and I know what it takes to make people listen, and the closer you get to that, the more hit singles you get. It's bad for anybody to think hit single, 'cause your stuff gets jingle oriented. Some of the stuff that comes out of Nashville is obviously contrived, so you've got to be careful not to get into that. I'm sort of in a slump right now. I've had a hit single, but I haven't written a whole lot of stuff. I think what causes a slump is just starting to believe that you're not coming up with anything good. When you get a couple of things happening, you start getting the confidence that everything you do—whether it's good or not—you think is good. You're just being positive about it and keeping your energy up. Right now I catch myself tearing up a song before I even get started on it, 'cause I don't think it's any good.

A lot of times playing on a different instrument will help you out of a slump. I did that when I wrote *Pony Boy*. I started trying to write something especially with the dobro guitar and came up with *Pony Boy*, which is acoustic slide all the way through. A lot of guitarists write on piano. You play stuff a real piano player wouldn't think was anything at all, but, being a guitarist, you catch some simple little thing that really sounds great to you and you come up with a unique melody.

I'm a real artsy kind of person. I don't really push myself that much on the business end of things. I'll play songs for someone if they want me to; if they want to record one, fine. But I don't really pursue it as much as I should. On *Your Memory Ain't What It Used to be*, I was holding out to release it myself. Some of the record companies in Nashville said they didn't hear it as a single. Conway Twitty put it on hold, but he didn't say when he was going to release it, or if it would be a single. Mickey Gilley said, 'if you can get it away from Twitty and give it to me, I promise you it'll be my first single out of the box.' So we did, and it was. And it went to number five, and all of those son-of-a-guns who said I didn't have any singles can just. . . . ■



Ron Sobol

I've always known that musicians were just people who *happened to* play music. But as a journalist, I've rarely met the person behind the player. Even if I met a guitarist informally beforehand, there was always a distinct change in our relationship when we got down to the interview. Randy Rhoads was an exception.

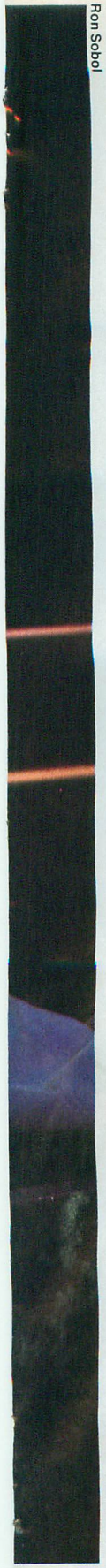
He was always himself and never "The Musician." His joy and love for his family and his girl friend were not separate from his love of the guitar. They were one and the same. Randy never held back his thoughts and feelings, which is probably why he made such an immediate impact as a player. His joys, doubts, hopes, aspirations and his appreciation for life made him an extraordinary person to know. That he was willing to share this with the world made him an extraordinary guitarist.

John Stix

KEVIN DuBROW REMEMBERS

RANDY RHOADS

By Kevin DuBrow as told to John Stix


Ron Sobol

I met Randy in 1975 when he was 19 years old. He had played with this gay singer in Hollywood named Smokey, but Quiet Riot was the first band he had done originals with. We had very high hopes and very high standards at the beginning. Our standards almost killed us a couple of times because we said we weren't going to do what everybody was doing. We would start with originals and go straight into recording, without playing the Top 40 clubs. As cocky as we were, we were in for a very fast and very rude awakening.

The first year together we went through some big changes. At the beginning we would all chip in some money and get a place to rehearse. Then the money ran out and nobody had day jobs. Randy didn't start teaching guitar until the middle of 1976.

We only had so much original material, so we had to do cover tunes to fill out the set. Randy was into Alice Cooper. You can hear it in **Diary of a Madman.** A lot of his weird stuff, oddly enough, was derived from Alice Cooper as well as classical influences. We had this thing where, if we were going to cover a tune, we wanted to make it a Quiet Riot arrangement. The first one we did was *Talk Talk,* by the Music Machine. That was Randy's idea. I have a rehearsal tape of it at home somewhere. He did a great solo on that one. Then we got to the point where our management didn't think we could write songs and told us to do cover tunes. The crowds used to go wild over *Glad All Over,* and we recorded it on **Quiet Riot 1.**

Randy didn't always sound the way he did with Ozzy. When I first heard him play, he reminded me a lot of Mick Ronson. There was some melody with a lot of noises, toggle switch and pick sliding things. The scale oriented lines he didn't get into at all until he got the **Sunburst Finish** album by Bebop Deluxe. That album immediately changed his style. He liked Bill Nelson a lot. I've never seen him mention it in any interviews. There was a song on that album, *Strangers in the Night,* and Randy really liked the lead on that one. Bill Nelson's influence was so heavy and immediate that I remember we got into an argument about it, because I thought his playing was becoming overly melodic without the nasty side. With Ozzy he put it all together.

Randy was dedicated, but as far as being a guitar player, he got more and more dedicated when he started teaching. He used to say that the great thing about teaching for him was that kids would come to him with questions and sometimes he didn't know the answers. He didn't want to ever feel that he didn't know what to tell them, so he wanted to be completely prepared. That kept him on his toes at all times. Another interesting thing is if he didn't know the answer he would find out within a day. I remember he started to take classical lessons in Los Angeles and only got three or four months into it before he quit. He felt he wanted to learn the theory behind it before he started taking a lot of lessons.

Randy was never particularly a guitar fanatic. When we first started playing together he was using a black Les Paul S.G. that would never stay in tune and was constantly breaking strings. I remember him saying that he didn't want to use Marshall amps, Les Paul guitars or an Echo Plex. He thought the Marshalls were a headache and the Les Pauls too heavy. It was also hard to get up high on the neck compared to the cutaways on the S.G. One time he went to the Guitar Center in L.A. and saw that white Les Paul. He said it was nice but not for him. Rehearsals went on for a week longer and he was still breaking strings every day on the S.G. I got our manager to go out and buy that damn guitar. We put it on the bed in our manager's bedroom and brought Randy in. It was my idea for him to put his name on it. He did it at a trophy shop about a year after we got him the guitar. He also put on a different plate around the toggle switch and a bell-shaped plate above the nut.

Originally, Randy was playing with light gauge strings and he had such a heavy left hand vibrato that the strings wouldn't stay in tune for love or money. And whenever a guitar player goes out of tune, it's up to the singer to talk to the crowd while they're tuning up. I finally said to Randy, 'Get some heavier strings. I can't keep talking like this!' He went to .010's and that solved the problem.

That white Les Paul became his favorite to play. It's funny because he was so against it originally. At first he didn't like it because it was so heavy. Then when he had those guitars made, they had to go to a lot of trouble to get that heavy wood. The polka dot guitar was an idea that he used in Quiet Riot. He used to wear a polka dot vest on stage along with a matching tie. If you notice, the inlays on the fretboards were bowties. Right after he got that guitar he left with Ozzy. Ozzy didn't like the polka dot outfit. But I think on the back of the live *Crowly* single he is still wearing the polka dot vest.

One of Randy's last guitars was the Gibson Black Beauty. He was having trouble on the tour getting used to the middle pickup. It was in the way of where his pick hit. Because he liked Glen Buxton of Alice Cooper so much, he picked up a white three pickup S.G. as well.

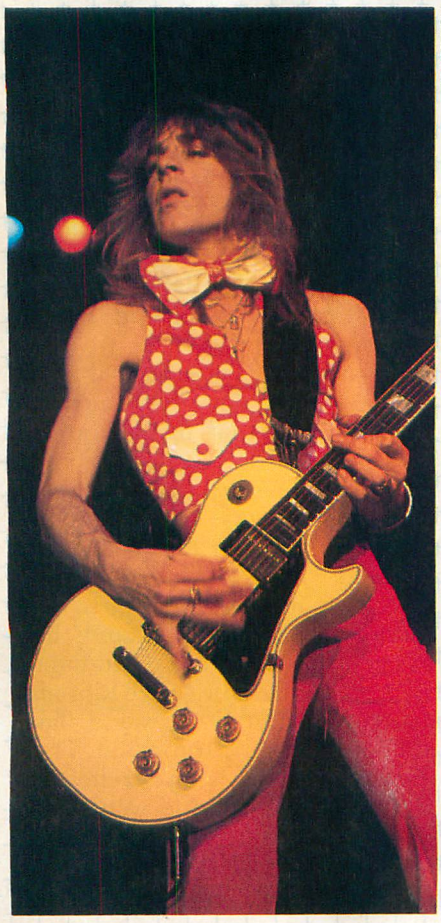
Randy never used Marshalls throughout all of Quiet Riot. He had a Peavey Standard head with an Ampeg ported bottom with four Altecs in it. As a matter of fact he liked the sound of that Ampeg cabinet better than the sound of the Marshalls he used with Ozzy, because it was ported. The Ampeg was one and a half times the size of a Marshall cabinet and that sucker was loud. Randy's mom still has it. We used that cabinet of Randy's on *Love Is a Bitch* from the **Metal Health** album.

Randy was quoted as saying that the band he left wouldn't have made it. He's right, that band wouldn't have made it. It was not the right combination. The drummer was wrong, and because of the drummer or any one person in a band, that will hold you back. We had slagged together in one direction for so long that we needed a break. Randy had gotten a call about Ozzy's auditions right before the last Quiet Riot gig. He figured that Ozzy was a flake and nothing would come of it. Then after a particularly bad rehearsal, he got called again and went down to some recording studio. I think it was in Malibu. He played through a Fender Princeton amp and the

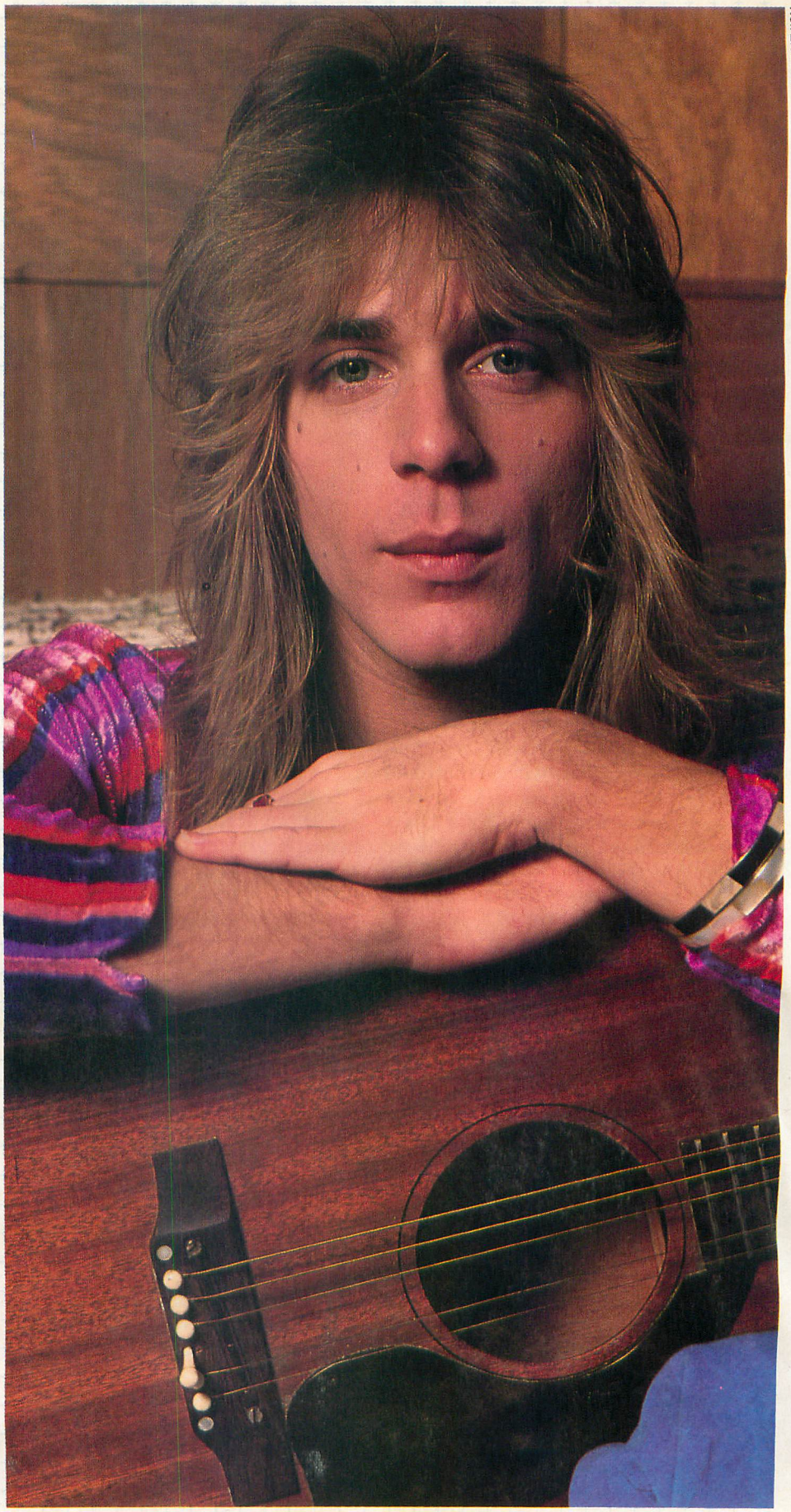
next day he told me he got the gig. To be honest he waited for two months to hear from Ozzy. He got the call just before Thanksgiving and went off to England.

To this day, he never quit Quiet Riot. He was so non-committal.I said, 'So is the band broken up?' He said, 'No, I have to talk to you about it.' Obviously the band was broken up, but he was talking to me and he had a way of saying things the way people wanted to hear them, depending on who he was talking to. It's not that he was two faced, but he wanted everybody to be happy.

He would come off to me that it was not a happening thing to be with Ozzy. If he raved about how good it was he knew that he would make me feel bad and left behind. Here we had worked together for five years and I felt that a lot of my work was going down the toilet, and he didn't want to rub it in. We'd been friends too long. He would say Ozzy is flaky and that he didn't know about the album. He told me I probably wouldn't like it and that he didn't know how it would do.



Ron Sobol



Neil Zlozower

Of the two albums, **Blizzard** and **Diary,** he much preferred **Blizzard.** The thing about that album you have to keep in mind is that all those riffs were things that had accumulated in Quiet Riot that we never used. So when it came time to throw out jam licks in rehearsal, he had a backlog of stuff. It was easy for him to play things that had been thought out for years, even though they were parts and not songs. When it came time to do **Diary of a Madman** he had pretty much used up his backlog of riffs. I can hear four things on **Diary** and know where they came from. *You Can't Kill Rock and Roll* was part of a song called *Drive Me Crazy* on **Quiet Riot II.** Part of *S.A.T.O.* was called *We've Got Magic,* which was also on that album. The beginning of *Believer* came from Randy hearing a live tape of Quiet Riot doing *Slick Black Cadillac.* We used to have this long intro on it which we don't do anymore. Part of that became the opening to *Believer.* He may have used up his backlog of jam stuff but I know he was proud of the song *Diary.* He also thought *Over the Mountain* was a great heavy metal song. I never agreed with him. But we didn't agree on a lot of things. That's why we were good friends.

This might sound pompous of me to say, but he once told me when he was doing the **Blizzard** album, that I was his best critic for his guitar playing, because I was the one who listened the closest and probably influenced the rock side of him more than anybody else. But this was because I loved his playing so much.

One reason Randy didn't like his playing that much on **Diary** was because he didn't like recording where he did the lead solos in the control room. On **Blizzard** he liked it because they set up speakers for him and he did the dubs listening to the tracks. He felt that **Diary** was too much of a studio-type album and didn't have the live feel that **Blizzard** did. My favorite playing of Randy's with Ozzy is on the live King Biscuit radio show, in particular the live version of *I Don't Know.* The playing on the two Ozzy albums leaves me as dry as the playing on the two Quiet Riot albums. I'd heard him do all that stuff before. He was always so much better live.

I remember one morning taking him to a car stereo place. On the way I played him the live tape from King Biscuit. I told him his best solo was on the song *Children of the Grave,* the Black Sabbath song! He said it was just Chuck Berry riffs. I said no, you don't remember. I played it for him and he said I was right, it was good. He didn't remember playing that well.

Randy used to say it was fun to play the big stadiums but touring was not as great as you may think it is. I used to come back with, 'But you get to play every night!' He would still hem and haw about it. He said it would be a lot more fun if it was his own band. He used to call Ozzy's stuff "Doom Music." One thing he used to say about Ozzy, which I thought was ridiculuous, was that he felt it was like playing in Kiss. A lot of times when he did a solo guitar segment, he would just play as fast as he could because that's all he thought the kids would appreciate. I've got four to five hours of Quiet Riot on videotape, and I've got a Randy Rhoads solo spot which

Play It Fast and Play It With Style!

Learn to play these hot guitar techniques and watch your fingers fly!

THE MAGIC TOUCH TWO HAND TOUCH TECHNIQUE
This book teaches the "two-hand touch" technique used by many of rock and heavy metal's great guitarists such as Eddie Van Halen, Randy Rhoades, Stanley Jordan, Adrian Belew, Steve Vai and Jeff Watson. The book is in tablature and standard notation and allows the guitarist to add exciting textures to chords and rhythm. The cassette features all of the exercises in the book played three times at different speeds. 00000088 $14.95

FLYING FINGERS
Your fingers will be flying over the guitar neck as this book/cassette pak demonstrates proven techniques that increase speed, precision and dexterity. 32 examples cover alternate picking, sweep picking and circular picking. The cassette demonstrates techniques at three speeds, slow, medium and fast. 00000103 $15.95

Two more fine publications from Centerstream!

Please rush me the following books:
Qty.
___ Flying Fingers (00000103) $15.95
___ The Magic Touch Two Hand Touch Technique (00000088) $14.95
Check enclosed for $_____ (Please add $2.00 for shipping and handling)
Wisconsin residents add 5% sales tax.
Minnesota residents add 6% sales tax.
Please charge my: ___ MasterCard
___ Visa ___ American Express

Cardholder's Signature

Account Number Exp. date

MONEY-BACK GUARANTEE - We'll be happy to refund your purchase if you are not completely satisfied. Simply return to us within 30 days and we will send you a complete refund. Please allow 4 weeks for delivery.

SHIP TO:

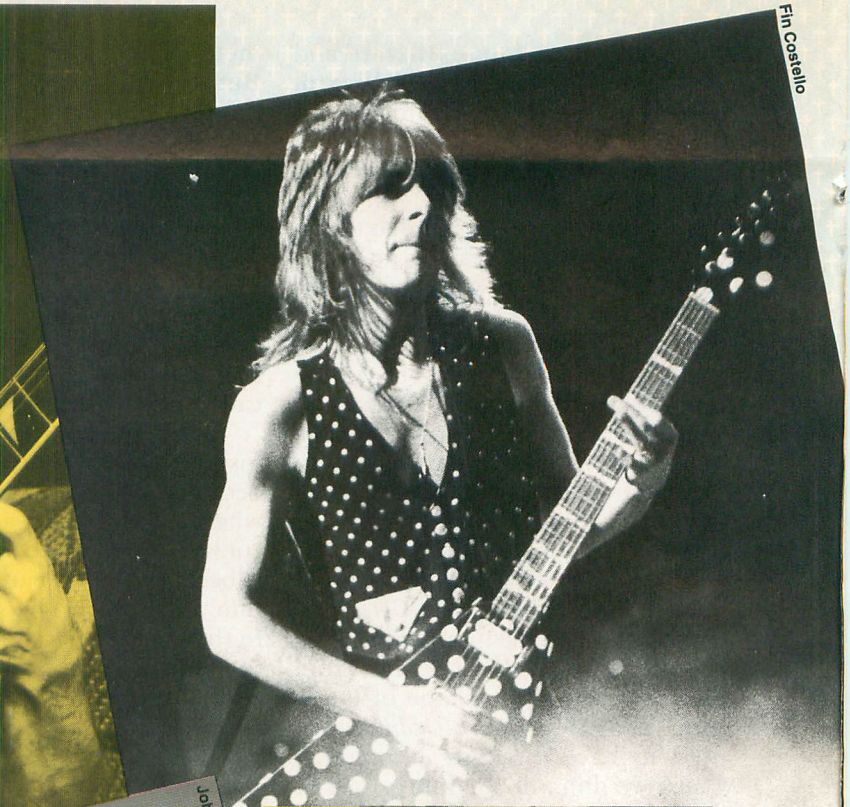
Name

Address

City State Zip
GPM25

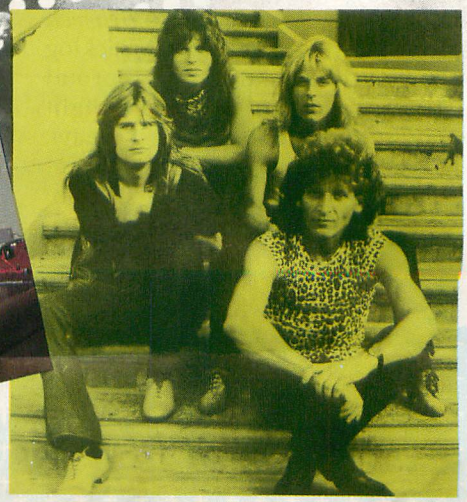
Mail this coupon ad to:
HAL LEONARD PUBLISHING CORPORATION
P.O. Box 13819 • Milwaukee, WI 53213

Neil Zlozower



Fin Costello

John Stix



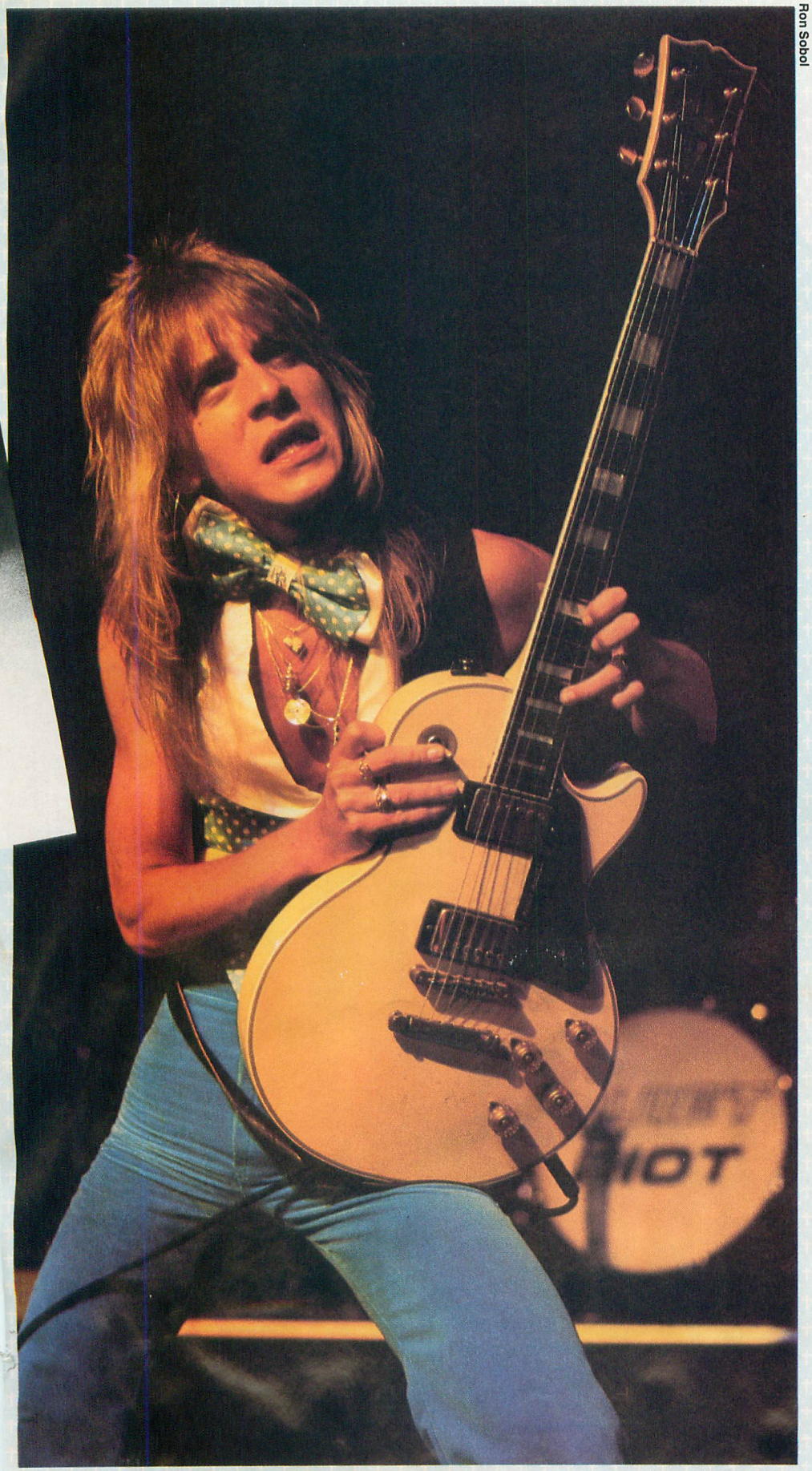
is phenomenal. It's so much better than anything he did with Ozzy. The funny thing about the solo he did with Quiet Riot was that the song he did it on, *Laughing Gas,* was the closest thing to what Ozzy and Quiet Riot would do today. It's a real heavy metal song. The solo had parts of *Goodbye to Romance* in it. He had taken so much of his guitar solo from Quiet Riot and made it into songs for Ozzy, that he didn't have a lot of his solo left. He just went out and did flash.

Randy never liked to be a poser. You had to drag him by the arm to get him to Hollywood. I don't think he liked dealing with those kinds of people because they dealt more with his image than with him as a guitar player. He was conscious of that. But if you did get a couple of drinks into him, he was crazy.

His attitude changed after winning the Best New Guitarist Award in Guitar Player Magazine. He started to rethink that flashpot-type guitar playing. He started to think that maybe they *are* listening. He talked to you, and you changed his mind on a lot of things. You made him realize that other musicians were not as dedicated as he was. He stopped drinking and started bearing down on his practice even more.

On that last tour, he was practicing constantly on the road. I heard it from both him and Rudy. He would go into every city they stopped at, looking for a classical guitar teacher. One time he was better than the teacher and wound up giving her a lesson. He payed for it too!

The Monday of the week he was killed, we spoke on the phone about a lot of things. He was having problems with Ozzy wanting him to play the Black Sabbath stuff. Ozzy never mentioned to the press about Randy not wanting to do that album. Randy was saying that after the **Diary** tour he was going to quit rock 'n' roll for a year and go back to school. He wanted to get his degree in music.



Ron Sobol

I told him he was a total idiot. You're the best guitar player I've heard in my life, but rock 'n' roll is a funny thing and you'd better strike while it's hot because they'll forget you. He said, 'I've gotta do what I've got to do.' I thought he was a moron for taking a year off, because I thought that the two of us could be playing together again during that time. I was very self-centered when it came to Randy. I always did everything centered around him playing with me again.

We did a reunion in April 1980 at the Starwood in Los Angeles. He came back the day before the gig and we rehearsed. He was supposed to come back for a few days, but Ozzy had to cut a B-side for the single. It turned out to be *No Bone Movies*. What they recorded that didn't make it on the record was a song called *Looking at You Looking at Me,* which was a Quiet Riot song called *Kiss of Death.* But he came back and did that reunion. That's what I mean, he never said he quit.

He was very wide-eyed about a lot of things. That was one of his beauties. I look back on a lot of his attitudes for my own inspiration and discipline. I got into this business seriously only because he wanted me to play with him.

I don't think Randy's playing ever peaked. Every time it seemed it did, he went further. He had a love/hate affair with his guitar. Sometimes he would play it all the time, saying it's the greatest in the world. Other times it would look at him as if it had eyes and he didn't want to get near it, because he didn't feel he was getting out of it what he wanted. ■

"There's no reason for a guitarist to have a big ego. You should love the instrument more than wanting to be a rock star."

Randy Rhoads

JORMA KAUKONEN

UNMISTAKABLE

Interview by Andy Aledort

Out West it's called the Paisley Underground, down South along the Nashville to Tulsa run it's referred to as Cow Punk, back East they're saying it's the latest and the greatest Urban Folk Revival. This reflowering of sixties sounds and sentiments has given many a closet folkie cause to return to that closet to extract his or her acoustic guitar, there to add new tunes by R.E.M. the Roches, Jason & the Scorchers and Suzanne Vega to their mouldering repertoires.

Jorma Kaukonen has been on the boards since the last time acoustic music rose to the fore, like cream rising to the top of a collective musical consciousness. Now, surfing along the crest of this refreshing wave, Jorma can educate a new generation in the subtleties of fine fingerpicking, having lost nary a sixteenth note since the creation days of the Jefferson Airplane, before the invention of the wheel and the tremolo bar. Idealistic fool that he is, he's even taken to teaching a course on the subject at The New School in New York. True sixties veteran that he is, he learns more from his students than he could ever hope to teach them. We sat down with Jorma to talk about his musical travels.

Can you tell me about the formation of the Jefferson Airplane?
Paul Kantner and I had a mutual friend who introduced us. We were both playing folk music so we became pretty good friends. Paul and David Freiberg were living together with a couple of other people and Paul ran into Marty Balin somewhere and they started a band. They asked me if I wanted to play and I resisted the idea. You know, 'Ah, not a new band; I'm a blues guitar player.' But he talked me into coming to try out. I had an old 1936 or '37 Gibson L-5 with the pickup on it. We played, and fooled around at the Matrix, just before it opened. Ken Kesey was there and had a tape deck, on which he made a tape loop, and we started playing along and I was getting echo repeats. I said, 'This feels like it might be fun.' I started playing with them and the next thing I knew it was six or seven years later.

What was the San Francisco scene like then?
The scene basically had to do with folk music. Folk music is a broad category; there were jug bands and a couple of rock bands. Jerry (Garcia) was one of the first guys who showed up playing electric music. There were blues people and autoharps and all that stuff, just like it was here in New York City. But for a while the Bay Area, for the size it was, had maybe 10 or 15 places you could play. People just went around, and played all the time. If you wanted to play in front of people you had the opportunity. I got there in early '62. That kind of atmosphere is what eventually became the San Francisco rock scene. One of the things I missed about the changing eras is that at one time everybody jammed and you didn't care about your equipment or your lighting. Then, my theory is that technology escalated and your pitch transposer had to be set for your solo, etc.

Frank Morano

Robert Minkin

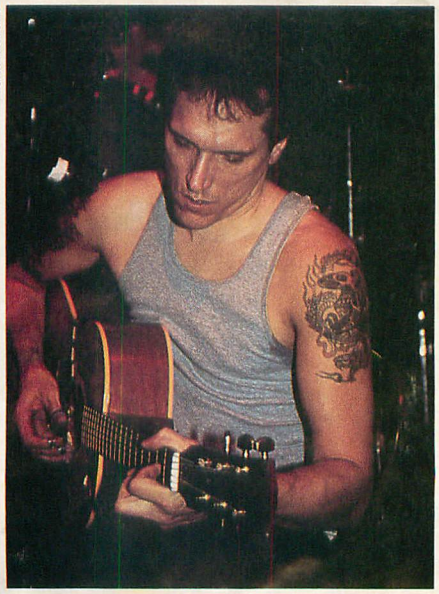
Even bands just doing clubs or garage bands have thousands of dollars worth of equipment. People just stopped playing together for a while on a loose scene. 'Hey, we're gonna play a song, how's it go?' 'Like this; you can do it no problem.' It mutated, things changed.

It seems from the music that came out of that time, that bands like the Airplane were trying to do something original and not in the mold of what was considered "commercial" music.

In a sense, but these are unconscious things; people don't make these decisions like 'I'm going to be original today.' I do lots of derivative songs that I learned from other people but because I couldn't learn them exactly, they mutated and people say, 'That's a great arrangement.' Well, if you make the same mistake three times in a row it becomes an arrangement, not a mistake. I just like to play and I was lucky I got to do a lot of playing.

Have the changes in musical trends affected you as a creative musician?

You think about it. There are some songwriters who can sit down and write or play from the heart virtually anytime, and I don't happen to be one of them. I'm not a prolific songwriter. It takes me time to do things. I wouldn't be able to walk around and say, 'Well, this is happening, so this is what I'm going to do.' This is not the way I work. I don't think anything about the music scene really changes much. The changes that you notice usually emanate from the rhythm sections rather than the lead players. You can almost date a song if you hear just the bass and drum track alone; that's what makes it happen.



Frank Morano

Here's a classic example. I had a thing with Jaco Pastorius and he was playing some song like *Giant Steps* or something incredibly complicated and I didn't know where to begin. I picked a key that had nothing to do with what he was playing and played consistently through it in time and someone said to me, 'Your harmonic concept is fantastic.' If you have a great rhythm sectio' you can do anything. They're the ones that set the tones. On that song I sounded sort of like a jazz player but I don't get too deeply into that. But the rhythms make it happen and those are the real changes that you see in the music business now.

To me, *The Watersong* is particularly beautiful. Do you have any personal favorite performances?

I like that song. I like to play it. The answer is no. Over the years I've edited out a lot of songs. Some I quit doing because I lost the mood for them or they required a band. Others I unfortunately forgot and now I'm going back to relearn some things I haven't thought about in the past. Usually, if I've been touring a lot and doing a song over and over, I find I start to lose any kind of spontaneity with it 'cause all the licks start to get programmed. Sometimes you can't help it, but I try to move things in and out of the repertoire. *The Watersong* is not one of these; I do that all the time. I play *Too Hot to Handle/Watersong* as a medley, 'cause the two are in the same open G tuning. Sometimes being a performer is like being an actor in some way and sometimes I can't get it up to be an actor, so I drop things in and out depending on how I feel at the time. One of my favorite songs is *Genesis*, but I don't do it that often 'cause I have to be in the right frame of mind. That's just the way it is.

Was there any particular impetus for you to write tunes like *The Watersong* and *Genesis*, because they are both different from the other things you play?

No. As a writer, that was one of the neat things about the Airplane. When we first got together, every one of us was able to record any song we wanted. There were never any hassles in the early years. I'm not a very prolific writer. I usually start with a melody and an image. But I notice I have clusters of songs where I can almost tell you the years when they were done depending on where the imagery's at. But once again, it wasn't a conscious thing. On the other hand, I know guys who can sit down and write five great songs. Something has to stimulate me to write a song.

Perhaps because of your background as a blues guitarist, where the emphasis is on spontaneity, you wouldn't be able to say, 'I'm going to write a song today,' and come up with *The Watersong*.
That's true, and as a matter of fact, with "tunings" songs, as I mentioned earlier, if you make three mistakes it becomes an arrangement. I find them so much fun. I wrote all the songs for **Yellow Fever** watching The Three Stooges on TV. Tunings just start to generate things 'cause I hear things in them. *The Watersong* evolved out of a folk song called *The Rain Don't Fall on Me No More*. With *Third Week at the Chelsea*, that whole song came in a dream. It was my third week in Chelsea and I woke up, I had a tape recorder and I taped it and went back to sleep. It was a good thing too, 'cause you know how those things are, 'Yeah, I'll remember it.' Bullshit; they're gone. But there it was, every verse, all the picking, the whole thing came in a dream. That never happened again.

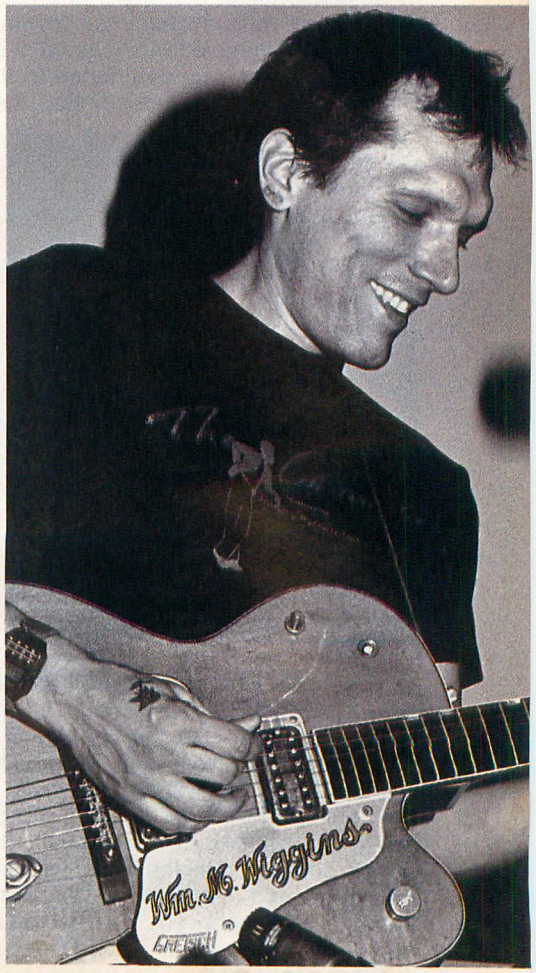
In the song *Embryonic Journey* (GUITAR Sept. 85) there are riffs which you play ever so slightly different each time around. It's hard to tell whether you did these things on purpose.
But it works. That's the neat thing about being a musician. It's not like being a sculptor. If you're a musician and you play something you don't like then you just don't have to play it anymore. If you just spent six months chiseling something out of a big block of granite and you don't like it you have six months of grief on your hands.

Can you give me an example of a tune within a category of tunes?
Sally Where'll You Get Your Liquor From or *Dancing*, as it's called, is a Gary Davis thing. It sort of typifies the whole genre of Gary Davis in the key of C songs. I don't do it exactly the way he does. I always tell people if they really want to learn to play the riffs, Stephan Grossman's the guy to go to. He knows how to do that stuff the way the Rev did. C things—ragtime things are in the key of C. In the key of E is simple stuff like *Uncle Sam Blues*, which is just playing a single string drone, pedal tone bass notes with little licks on top of it. Lightning Hopkins' playing is so neat. If you get one of his good earlier records, where he's not bullshitting around, it's great archetypal stuff to learn a lot of good guitar from. Brownie McGee's *Folkways* record is a ten-incher that came out in the early 50's. There are eight songs on it and it's just him so you can hear exactly what he's doing. He's not a fingerbusting guitar player, but it's all neat stuff and good to learn off of. The entire Yazoo catalogue is my favorite answer for those who want to know my acoustic guitar influences.

When were you getting into this style of guitar?
It was in '59-'60. The folk scene had just started to happen. Ian Buchanan, who taught me, was an excellent player. There were many excellent players in New York. For all of us at the time, playing finger-style blues was real. When you go down and play in Texas, blues is real. You go to a blues bar there and people go there to hear boogie and blues. It's not like a coffee house in a college town somewhere. That's what it was, probably, for all of us, whether we were playing bluegrass, blues or whatever. People were really into it, probably as an escape from the times, but we were really into it. Later on, when you start to think about 'What have I done?' or 'How will I explain what I'm doing?' then you start to realize who you've tapped from, where it's coming from and making a discography to give to your buddies to figure out the things you like to do.

How about the electric guitar, which you approach much differently?
Jack (Cassidy) and I fooled around in high school. He played lead guitar. I learned to play electric guitar in the Jefferson Airplane and a lot of the off-the-wall stuff was accidental and sort of figured out at the time. Mike Bloomfield was the first person who ever took the time to show me electric things, 'cause he was an electric guitar player. He showed me things, many of which I'm still working on today. Eric Clapton—even though I play nothing like him, I loved his playing. I couldn't get enough of Cream, because I liked his crisp approach. Every one of those riffs was right there and I've learned a lot from him even though my playing doesn't sound that way. He and Mike Bloomfield were my big influences, along with Buddy Guy, who is one of my favorite electric blues players. I've also learned so much from him and yet my playing sounds nothing like him at all.

How extensive is your knowledge of music theory? Did you ever sit down and study scales and modes?
No, I haven't. I took piano when I was a kid and the reason I finally quit was that the piano teacher realized I was playing by ear and he wasn't getting off on it. I think in some ways it's kind of been a drag, but that's one of the things about teaching these courses at the New School in New York City. All of the people I'm teaching are pretty well educated about that kind of stuff. It makes it easier to explain what you're doing if you can relate it in a common language, which really is what music theory is. I've actually been learning a lot from the guys I've been teaching. I'll say, 'Then I do this,' and they'll say, 'Oh that's a 9th or a 10th.' Then I try to remember it.



Robert Minkin

How do you approach teaching?
Working with songs, 'cause that's how I learned to play myself. Then I'm trying to show the guys the basics of what happens and most of the stuff that happens with my fingers is with my right hand. I don't use a lot of fancy chords, it's mostly right hand fingerpicking. Then I try to explain to them what I'm doing so they adapt it to whatever their individual styles are. As I'm learning stuff from them, I'm able to explain things a little better. As it's going to happen, I'm going to be able to analyze what makes some of the stuff I do interesting or not interesting. Like I keep telling these guys, 'You can't know too much.' There's nothing wrong with knowledge. You obviously don't have to know how to read and write in order to play but it helps to explain the things you can do. ■

Just as a generation of incipient rock stars had their collective cherries popped by the Beatles appearance on *The Ed Sullivan Show* in 1964, immediately to chuck their gold-lined, straight arrow futures in favor of cuffless pants and electric guitars, so too did a generation of their more sedentary counterparts, the future rock critics of America, begin that night to entertain notions of immortality far beyond mere local bylines and the casual 'It's got a good beat, you can dance to it; I'll give it an 86.' No sooner had the image of the Fab Four faded from the living room screen than thousands of corduroy-clad amateur sociologists started to construct their post-Beatle theories—even as the Beatles themselves (thankfully) made mincemeat of people like Dick Cavett and Marshall McLuhan, Timothy Leary and assorted Indian gurus too numerous to mention. Their very insiouciance, in fact, added to their exemplary cool. But critics were cool, too. So cool, in fact, that when their interview chances inevitably arrived, each in turn, after years of dawdling among the Savoy Browns and Blodwyn Pigs of the rock world, inevitably they blew their moment entirely, either by being too cool or not cool enough. Afraid of abject fandom and the obvious question, the critics messed up interview after interview with John and Paul and Ringo and even George, leaving both fan and critic (as well as Beatle) unsatisfied and unscathed.

Ultimately, it has been left to those selfsame fans to confront the monumental task of facing down an ex-Beatle and coming away with the truth. Across America on one historic night last fall, Beatle fans rose as one to phone Paul McCartney over Rockline, the syndicated radio show, for two solid hours. It is with great pleasure, then, and with no disrespect to fellow and gal contemporaries, that GUITAR now presents some choice excerpts from what we feel is one of the best question and answer interviews ever conducted with "the cute Beatle." We thank Rockline; we thank the Global Satellite Network and most of all, we thank the Beatle fans of America for taking their moment and (unlike myself and most of my colleagues) making the most of it.

—Bruce Pollock

McCARTNEY Gives His Regards To Yesterday

Interview by Rockline

QUESTION: How do you feel about the statement that the Beatles are the most influencial group in rock history?

PAUL: If it's true—I'm not saying it isn't; I'm just trying to be modest—obviously I'm proud, 'cause that's what we wanted to be. We wanted to be the best. We set out to be the best and we worked at it. It's something I'm really proud of. That says it. I love music and I love to see new people coming up all the time. If what we did is something they're going to listen to and take some inspiration from, then I don't reckon you can get much better than that. Before we got together as the Beatles, none of us were very cocky characters. We weren't madly confident. Once we got the group together the chemistry kind of clicked. We used to have a saying—it was something like, 'What's going to happen?' When we doubted ourselves we used to just answer, 'Well, something will happen.' That kind of confidence started to grow with the group. We got so confident, really, in a good way; we knew that what we were doing was good. We felt like we were getting in there and coming up with some good stuff.

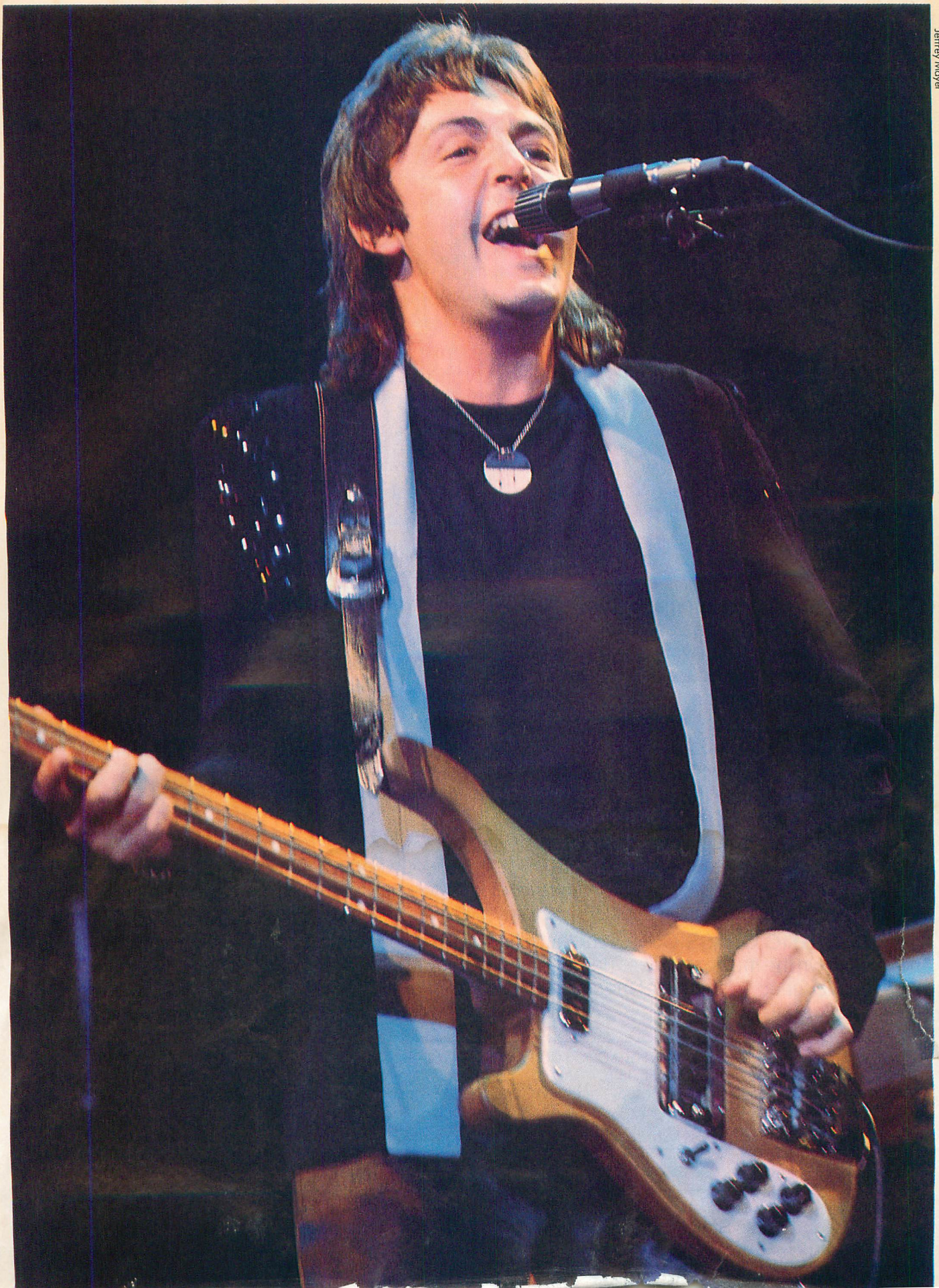
One of the things people don't know about the Beatles was that there was a very gradual build-up. We started off in Liverpool and played the little clubs. Then we got successful in those little clubs and we moved on to the next level, where again we were not known and couldn't give ourselves away. And we worked at that level. We went on to Hamburg and there was no one in the clubs, but gradually, after we worked there for a little while, people were pouring in and we'd fill the clubs out. We began to realize we had this power to pull people into clubs, theaters, ballrooms. So we were pretty confident, so much so that we eventually said to Brian Epstein, our manager, 'Look, we've seen all these groups go over to America and they get kind of fifth on the bill to people like Frankie Avalon and Fabian'—who we thought were quite good, but we didn't see them as really *big stars like* Elvis. Some of these people who went over from *England, like* Cliff Richard, kind of died a death. He was fifth or sixth on the bill. We didn't want to do that after having gotten all that success in England. So we said to Brian, 'We're not going to America until we've got a number one record there.' And from some little group out of Liverpool that's a pretty cocky statement. It really stood us in great stead. When we did come over here we got people wanting to knock us. And we said: 'We're number one.' It was a great thing to have. No matter what they said to us, we were number one.

QUESTION: What album did you have the most fun recording?

PAUL: My first instinctive answer is **Sergeant Pepper**. The whole approach to **Sergeant Pepper** was different from any approach we'd ever had before. In the past we'd always come in as the group and do a straightforward album. With **Sergeant Pepper** we had this whole sort of zany idea behind it all. We said, 'Let's pretend we're another group. Let's pretend we're this group called Sergeant Pepper's Lonely Hearts Club Band. For the cover we'll pretend we've got all these people who are our idols, and we'll get these photos of us.' It was this big fantasy. We got into this fantasy story even before we recorded the album. So when it came to doing the tracks you always had this strange feeling in the back of your mind that it didn't have to be like the Beatles. It could be like anything. It could be like this strange band out of nowhere. So I think that was probably one of the best to record.

If I took longer to think about it . . . I know **Abbey Road** was an album I liked recording. In a way probably

Continued on page 77



Jeffrey Mayer

COMING THIS SUMMER

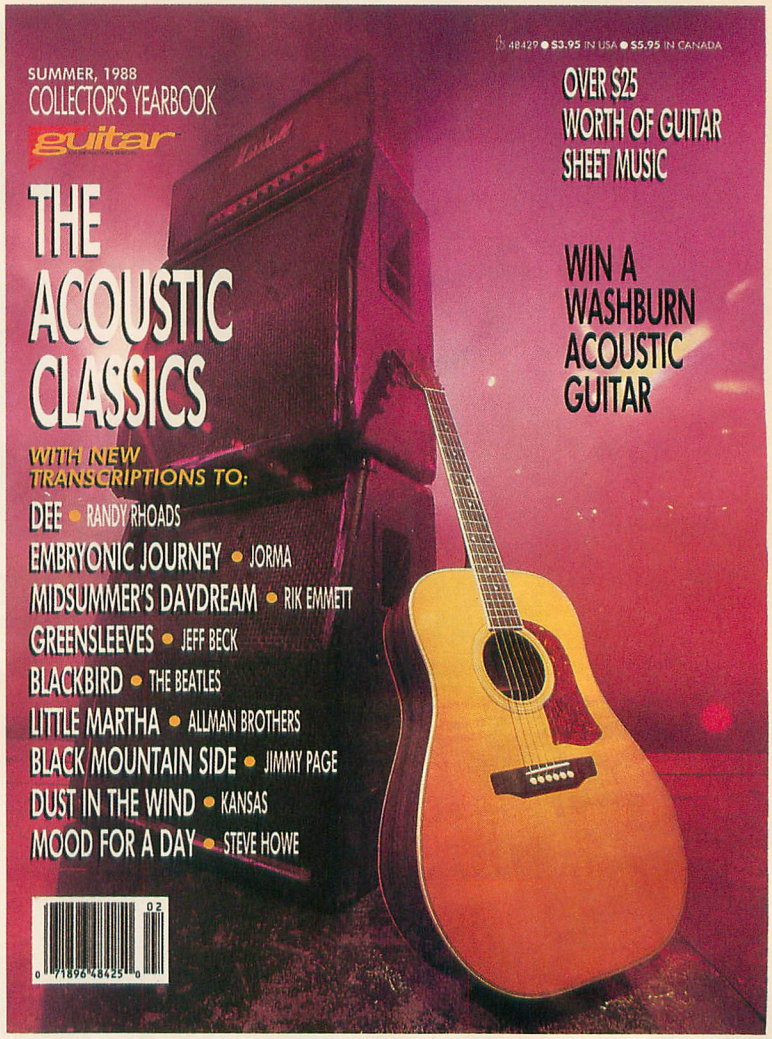
Exclusive New Transcriptions with Tablature to These Acoustic Classics

DEE • LITTLE MARTHA
DUST IN THE WIND
BLACK MOUNTAIN SIDE
MIDSUMMER'S DAYDREAM
EMBRYONIC JOURNEY
MOOD FOR A DAY
GREENSLEEVES • BLACKBIRD

Thanks to you, our first special issue, THE GUITAR CLASSICS, was an instant success. Always trying to provide our readers with the best in music editorial and exclusive guitar transcriptions, we have now created our next special edition — THE ACOUSTIC CLASSICS.

From previously sold out back issues we've reprinted our exclusive tunes from Jimmy Page, Randy Rhoads, Jeff Beck, the Beatles and many more. Here's your chance to get the songs you might have missed, as well as the original articles and interviews that went along with them.

THE ACOUSTIC CLASSICS is your last chance to own the music to these 9 incredible acoustic tunes — a value of more than $25, yours for only $3.95.



DON'T MISS IT

Reserve your copy of THE ACOUSTIC CLASSICS, before it too becomes a sold-out memory.

To order your copies of THE ACOUSTIC CLASSICS, send the coupon below along with $3.95 (U.S.) or $5.95 (Canadian), plus $1.00 for postage and handling per copy to THE ACOUSTIC CLASSICS, Box 1490, Port Chester, NY 10573-1490. Send U.S. Funds only.

YES!! Send me _____ copies of THE ACOUSTIC CLASSICS. I am enclosing $3.95 (U.S.) or $5.95 (CANADIAN) plus $1.00 for postage and handling for each copy I order. U.S. funds only.

Name _____

Address _____

City _____ State _____ Zip _____

Please allow 6 weeks for delivery after receipt of check or money order. Make checks or money orders payable to THE ACOUSTIC CLASSICS — do not send cash. Remember to include $1.00 postage and handling for EACH copy ordered. U.S. funds only!

AC

YES!! Send me _____ copies of THE ACOUSTIC CLASSICS. I am enclosing $3.95 (U.S.) or $5.95 (CANADIAN) plus $1.00 for postage and handling for each copy I order. U.S. funds only.

Name _____

Address _____

City _____ State _____ Zip _____

Please allow 6 weeks for delivery after receipt of check or money order. Make checks or money orders payable to THE ACOUSTIC CLASSICS — do not send cash. Remember to include $1.00 postage and handling for EACH copy ordered. U.S. funds only!

RJAC

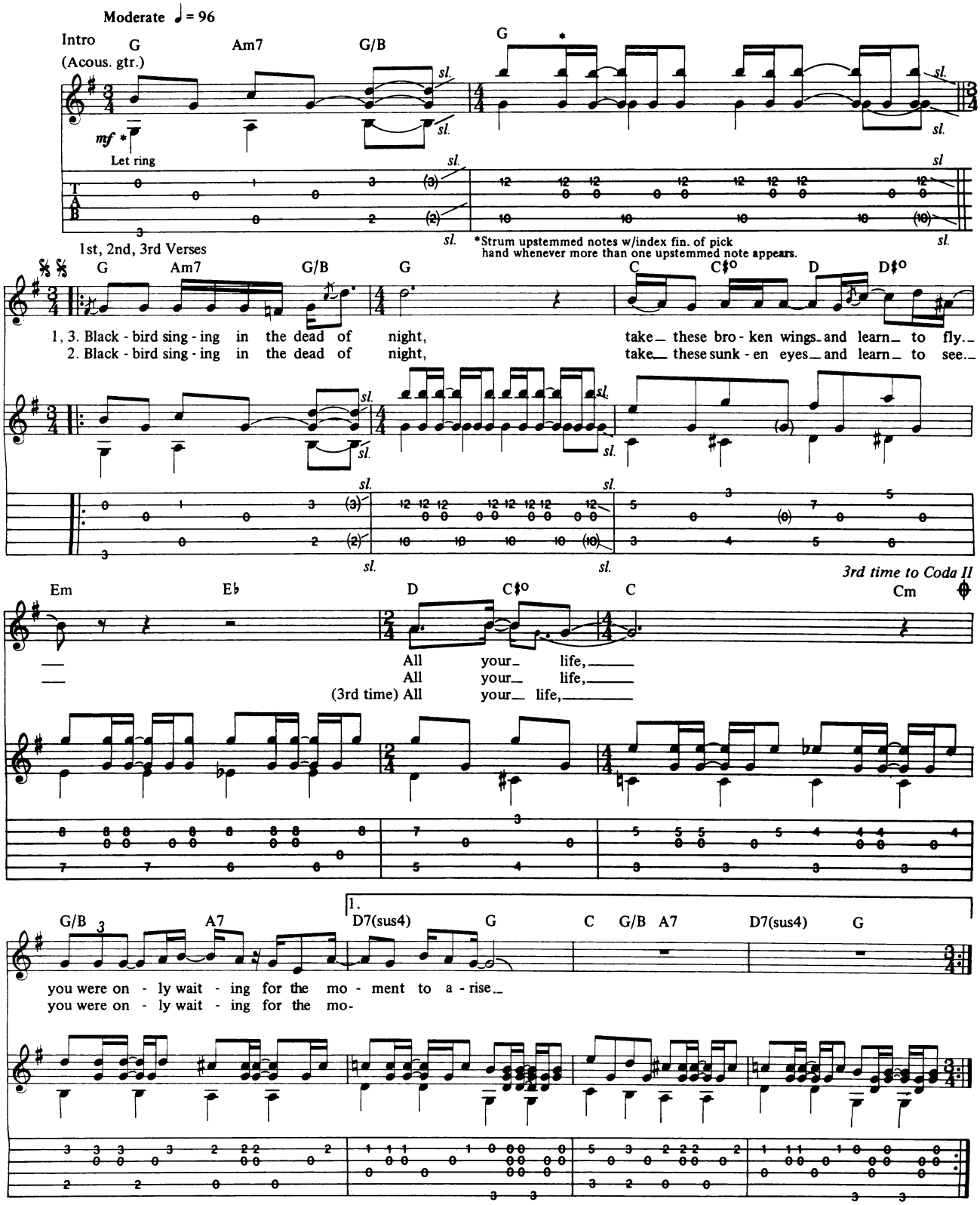
Tablature Explanation page 17

BLACKBIRD

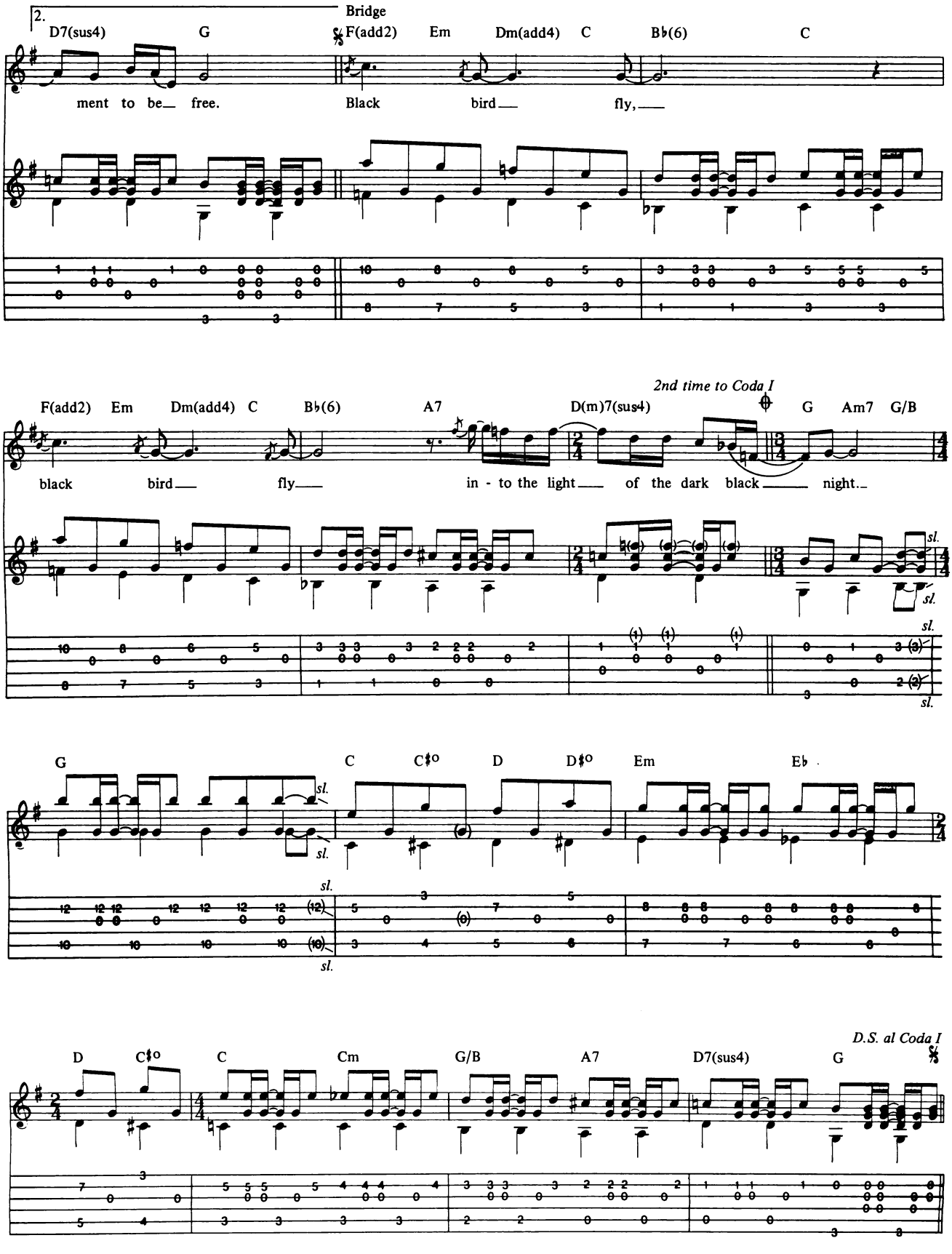
As Recorded by The Beatles

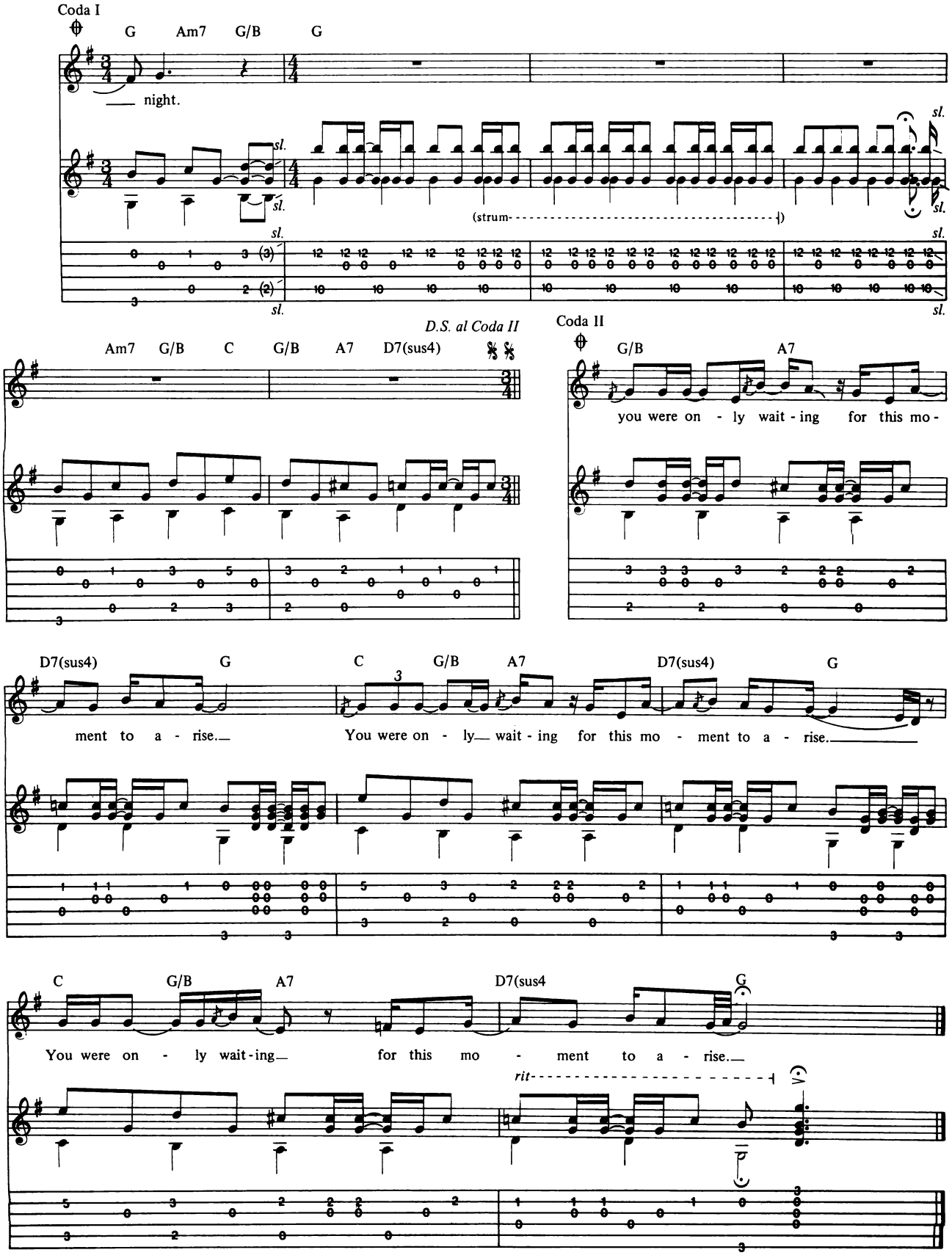
(From the album THE BEATLES (THE WHITE ALBUM)/Capitol Records)

Words and Music by
John Lennon and Paul McCartney



Copyright©1968, 1969, 1988 by Northern Songs Ltd.
All Rights Administered by Blackwood Music Inc. under license from ATV Music (Maclen)
All Rights Reserved International Copyright Secured


2.
Bridge
D7(sus4) G F(add2) Em Dm(add4) C B♭(6) C
ment to be free. Black bird fly,
F(add2) Em Dm(add4) C B♭(6) A7 D(m)7(sus4) G Am7 G/B
2nd time to Coda I
black bird fly in - to the light of the dark black night.
sl.
G C C♯° D D♯° Em E♭
D C♯° C Cm G/B A7 D7(sus4) G
D.S. al Coda I

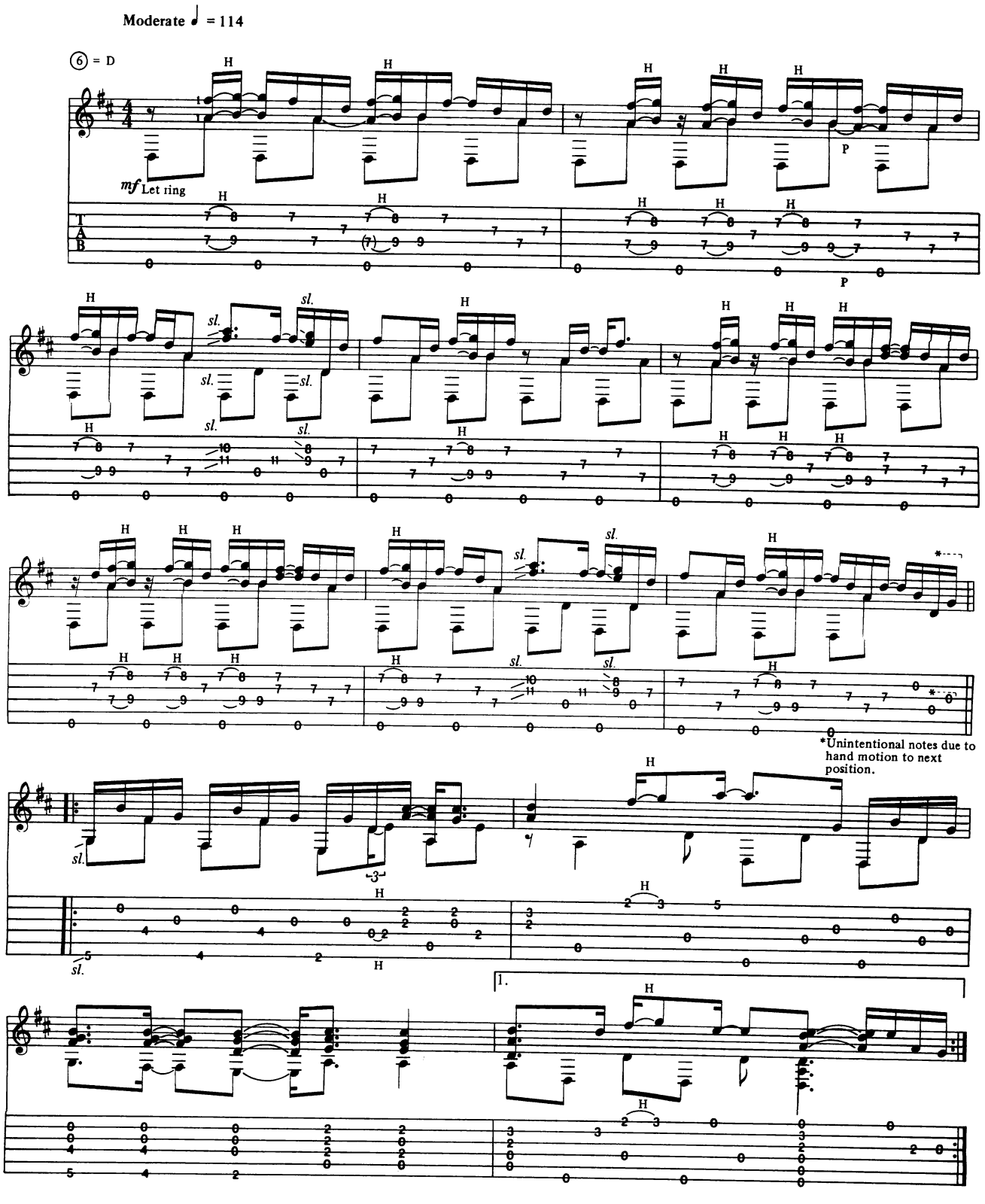

Coda I
G Am7 G/B G
night.
sl.
(strum)
Am7 G/B C G/B A7 D7(sus4)
D.S. al Coda II
Coda II
G/B A7
you were on - ly wait - ing for this mo -
ment to a - rise.
D7(sus4) G C G/B A7 D7(sus4) G
You were on - ly wait - ing for this mo - ment to a - rise.
C G/B A7 D7(sus4 G
You were on - ly wait - ing for this mo - ment to a - rise.
rit.

Tablature Explanation page 17

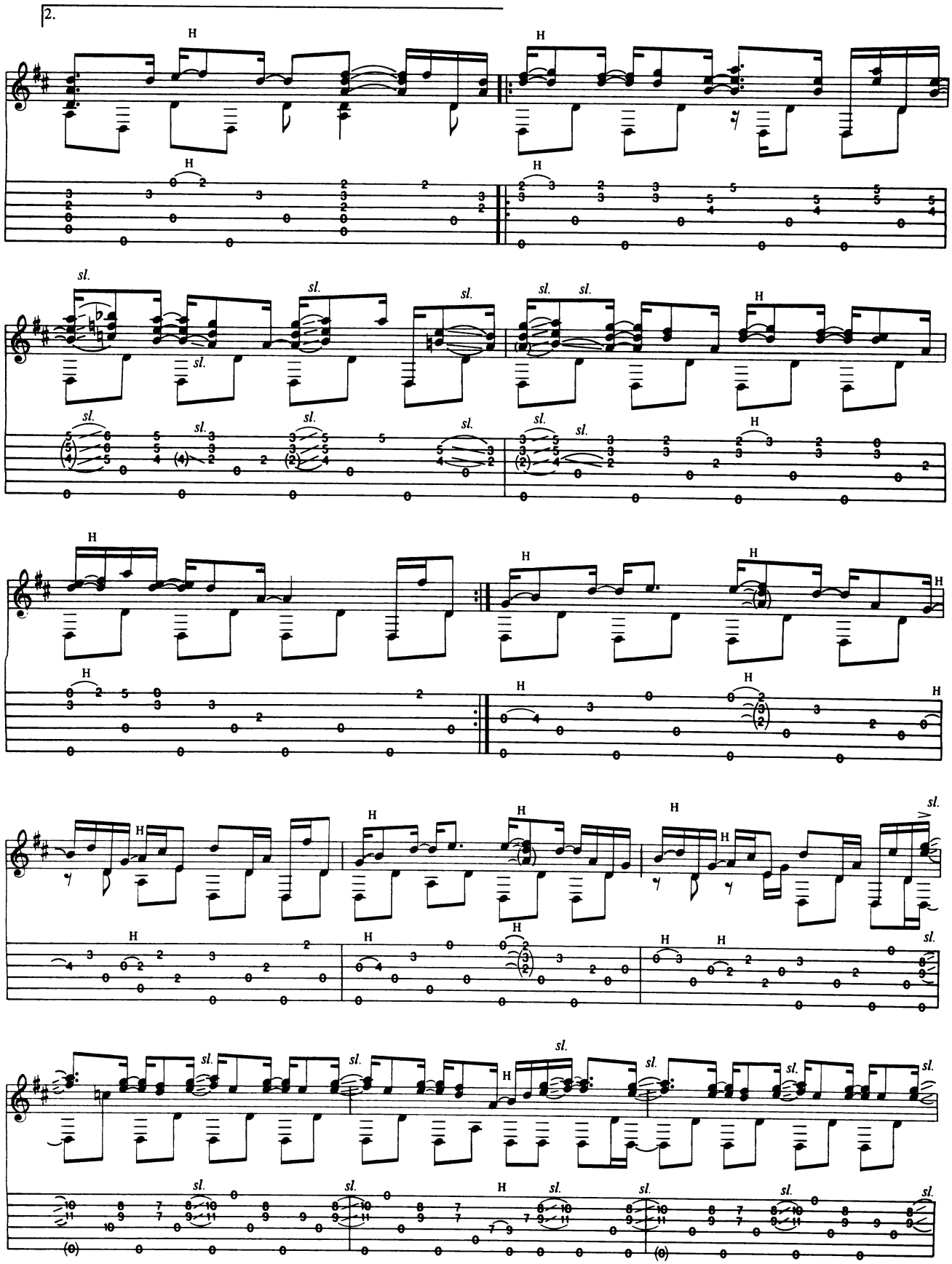
EMBRYONIC JOURNEY

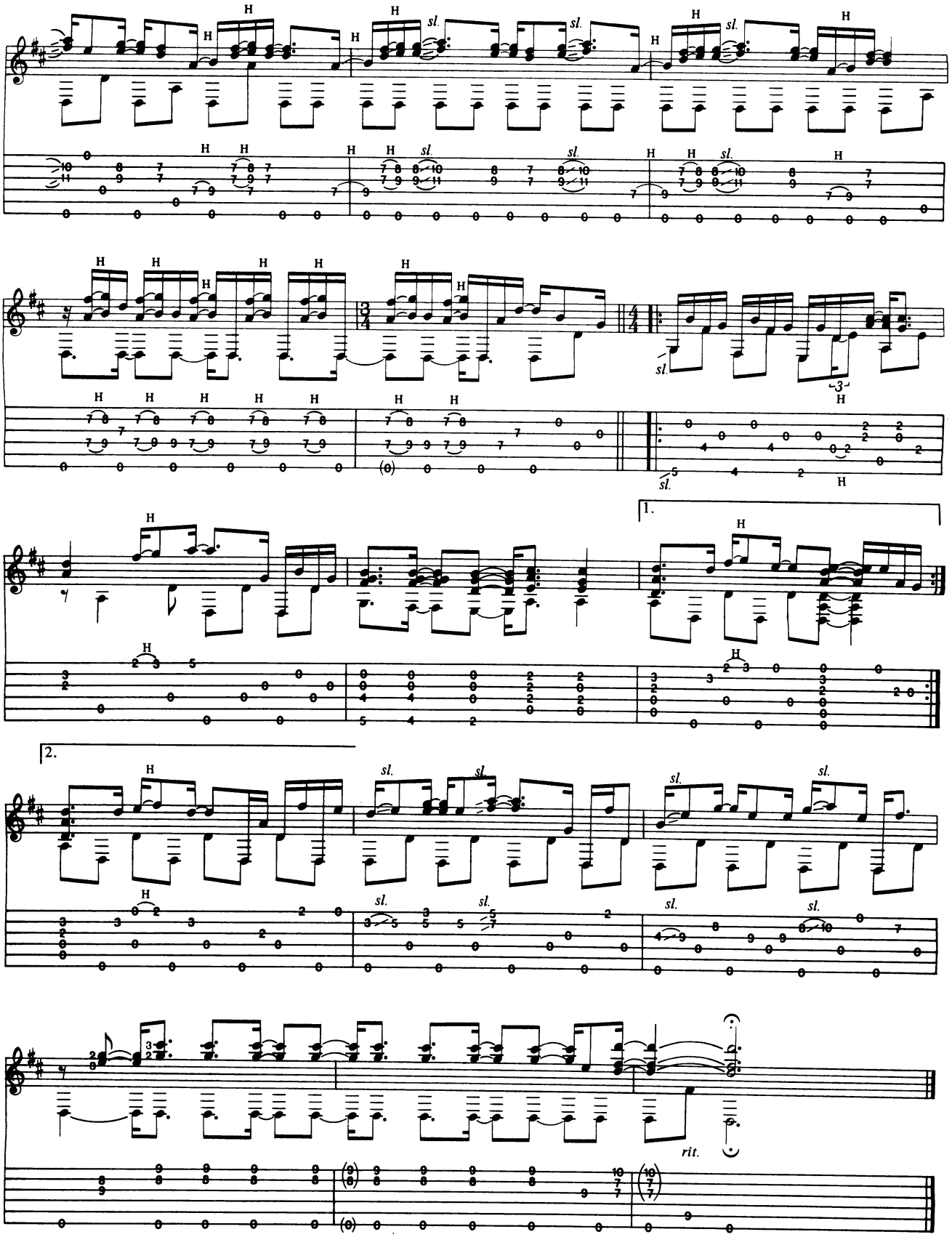
As Recorded by The Jefferson Airplane
(From the album SURREALISTIC PILLOW/RCA Records)

Music by Jorma Kaukonen



Copyright©1963, 1988 by Icebag Music
All Rights Reserved Used by Permission

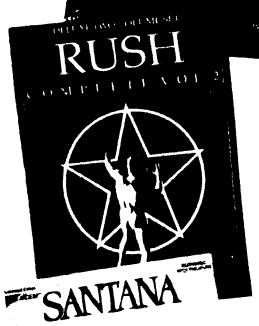

2.
H
sl.


H
sl.
1.
2.
rit.

LET IT ROCK!

YOUR FINGERS'LL DO THE SCREAMING WITH SONGBOOKS LIKE THESE!

A ROCK PLAYER'S GUIDE TO CLASSICAL GUITAR
by Ben Bolt
OA000101 $17.95
Read the tab transcriptions and play along with the tape that's included! You'll develop your right hand technique with the 27 easy, moderate, and advanced classical guitar pieces supplied here.



RANDY RHOADS
CL007902 $14.95
12 note-for-note transcriptions, plus tab, to some of Randy's best fretwork, including "Goodbye To Romance," "No Bone Movies," "Suicide Solution" and more from Ozzy Osbourne's first two albums. Go for it! Authorized by GUITAR.

METALLICA: MASTER OF PUPPETS
CL007920 $12.95
Brand New! This matching guitar songbook features "Damage, Inc.," "Disposable Heroes," "Battery" and the 5 other bone-crunchers from Metallica's monster album. Note-for-note with tab notation, this one is also authorized by GUITAR.

SPECIAL VALUE! SAVE 25% OFF REGULAR PRICES!

THE COMPLEAT BEATLES
CL001326 $29.95
(Deluxe Two-Volume Set)
CL001322 $15.95 (Volume One only)
CL001324 $15.95 (Volume Two only)
Absolutely the most definitive collection of Beatles songs available! Every song ever performed by The Beatles can be found in this fantastic two-volume set. Volume One contains everything from 1962-66, and Volume Two covers 1967-70, plus select solo material. A must for fans of the group, this collection also features interviews and exclusive photos! All songs are arranged for piano, vocal and guitar.

THE HEAVY GUITAR BIBLE
by Richard Daniels
CL009105 $12.95
Rock 'n roll guitar from A to G! First you'll learn about strings, the fretboard, and body of your axe, then it's on to the music, featuring the kind of complex scales and chords dreamed up by the likes of Hendrix, Van Halen, Jimmy Page and many others.

STEVE MORSE SONGBOOK
CL009981 $12.95
Play-It-Like-It-Is guitar songbook features performance notes written by Morse himself, and contains "Cruise Control," "Ice Cakes," "Twiggs Approved" and seven other greats, all in tab and authorized by GUITAR.

MSG: PERFECT TIMING
CL027671 $12.95
Guitar legend Michael Schenker has joined forces with vocalist Robin McAuley to form the powergroup MSG - and this guitar songbook features all of the songs from their debut album in complete tab notation. Authorized by GUITAR.

ISOMETRICS FOR GUITARISTS
HR027304 $4.95
This collection of isometric techniques for guitarists will help you to develop better physical command of your instrument. It won't be long before you notice your axe snapping to attention every time you pick it up!

SANTANA
CL009989 $12.95
Brand new! Now you can play the soaring lead guitar lines to Santana classics like "Black Magic Woman," "Evil Ways" and the 19 other greats included in this Play-It-Like-It-Is guitar songbook, all in tab and authorized by GUITAR

THE BEST OF U2
HL694410 $16.95
Complete guitar and bass transcriptions to all of their best anthems, from "Sunday Bloody Sunday" to "New Year's Day." All songs are exact and in tab notation, so order today!

YNGWIE MALMSTEEN'S RISING FORCE
HL694755 $14.95
This classic album put Malmsteen on the map as a world class guitarist, and now every song can be found here in its note-for-note glory!

YNGWIE MALMSTEEN: MARCHING OUT
HL694756 $14.95
Complete transcriptions to every song from this landmark album, all in tab and note-for-note!

RUSH COMPLETE VOLUME ONE
WV001284 $16.95
All 37 songs from their first seven albums are contained in this one great songbook. All songs are arranged for piano, vocal and guitar.

RUSH COMPLETE VOLUME TWO
WV001285 $16.95
Everything from the albums PERMANENT WAVES, MOVING PICTURES, SIGNALS, GRACE UNDER PRESSURE, POWER WINDOWS and more, arranged for piano, vocal and guitar.

COMING SOON...
The following songbooks are all in tab notation and authorized by GUITAR, call or write for info:

THE BEST OF QUIET RIOT
CL007918

VAN HALEN: 5150
CL007101

TESLA: MECHANICAL RESONANCE
CL006954

GUNS & ROSES: APPETITE FOR DESTRUCTION
CL006953

MAIL BOX MUSIC

Send to:

MAIL BOX MUSIC, P.O. Box 341
Rye, N.Y. 10580
or call 914-937-8601

Shipping & Handling Chart:
$ 0-$19.99...$2.00, $20-$39.99...$3.00 $40-$59.99...$3.50, $60 and over... $4.00. Foreign Orders please add $4.00 for each book. U.S. funds only. Note: Minimum credit card amount is $10.00.

GUARANTEE: 100% satisfaction or your money refunded.

QUICK DELIVERY: All orders shipped via U.P.S.

BOOK NO.	TITLE	QTY.	PRICE	TOTAL

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

☐ Check or Money Order enclosed ☐ Charge:

☐ VISA ☐ MASTERCARD Acct. No. _____

Exp. date _____ Signature as it appears on card _____

Sub Total	
NY residents add appropriate sales tax	
Shipping & Handling (see chart)	
TOTAL	

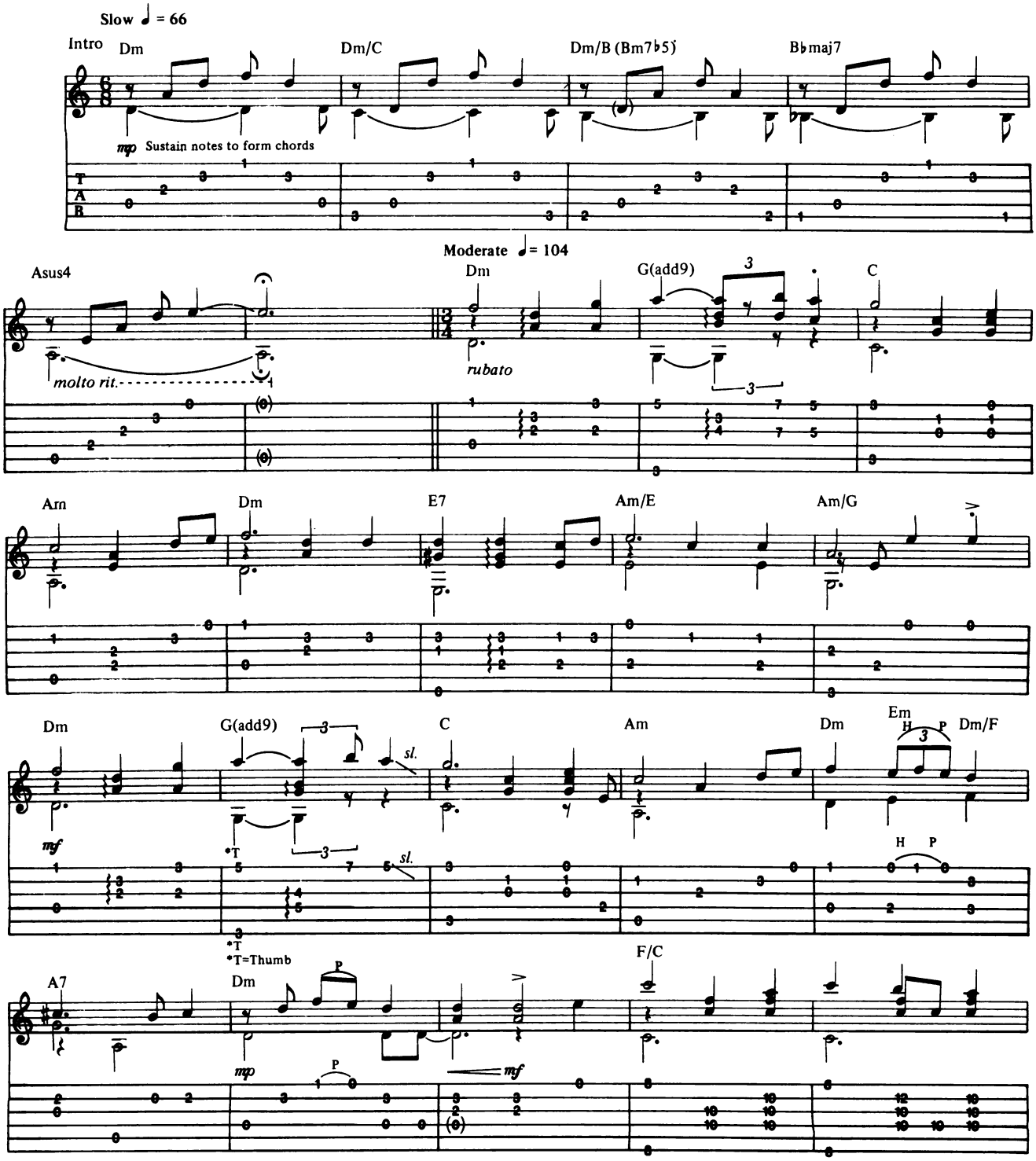
764

Note: Credit card orders can be made by calling 914-937-8601 between 9:00 am & 5:00 pm (E.S.T.)

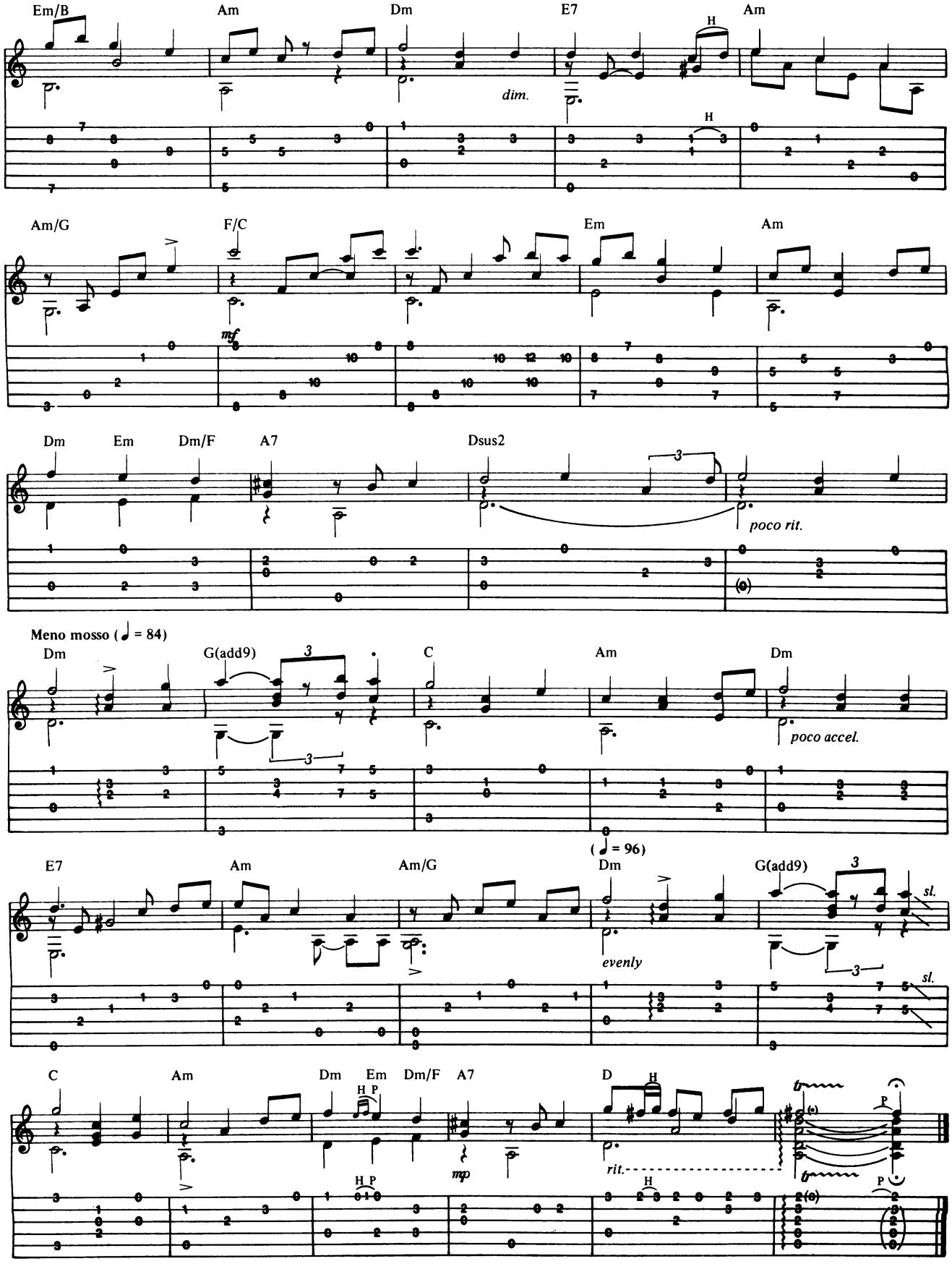
GREENSLEEVES

As Recorded by Jeff Beck
(From the album TRUTH/Epic Records)

Traditional



This arrangement copyright©1986, 1988 by Cherry Lane Music Publishing Co. Inc.
International copyright secured All Rights Reserved


Em/B
Am
Dm
E7
Am
H
dim.
Am/G
F/C
Em
Am
mf
Dm
Em
Dm/F
A7
Dsus2
poco rit.
Meno mosso (♩ = 84)
Dm
G(add9)
C
Am
Dm
poco accel.
E7
Am
Am/G
(♩ = 96)
Dm
G(add9)
sl.
evenly
C
Am
Dm
Em
Dm/F
A7
D
H
P
mp
rit.

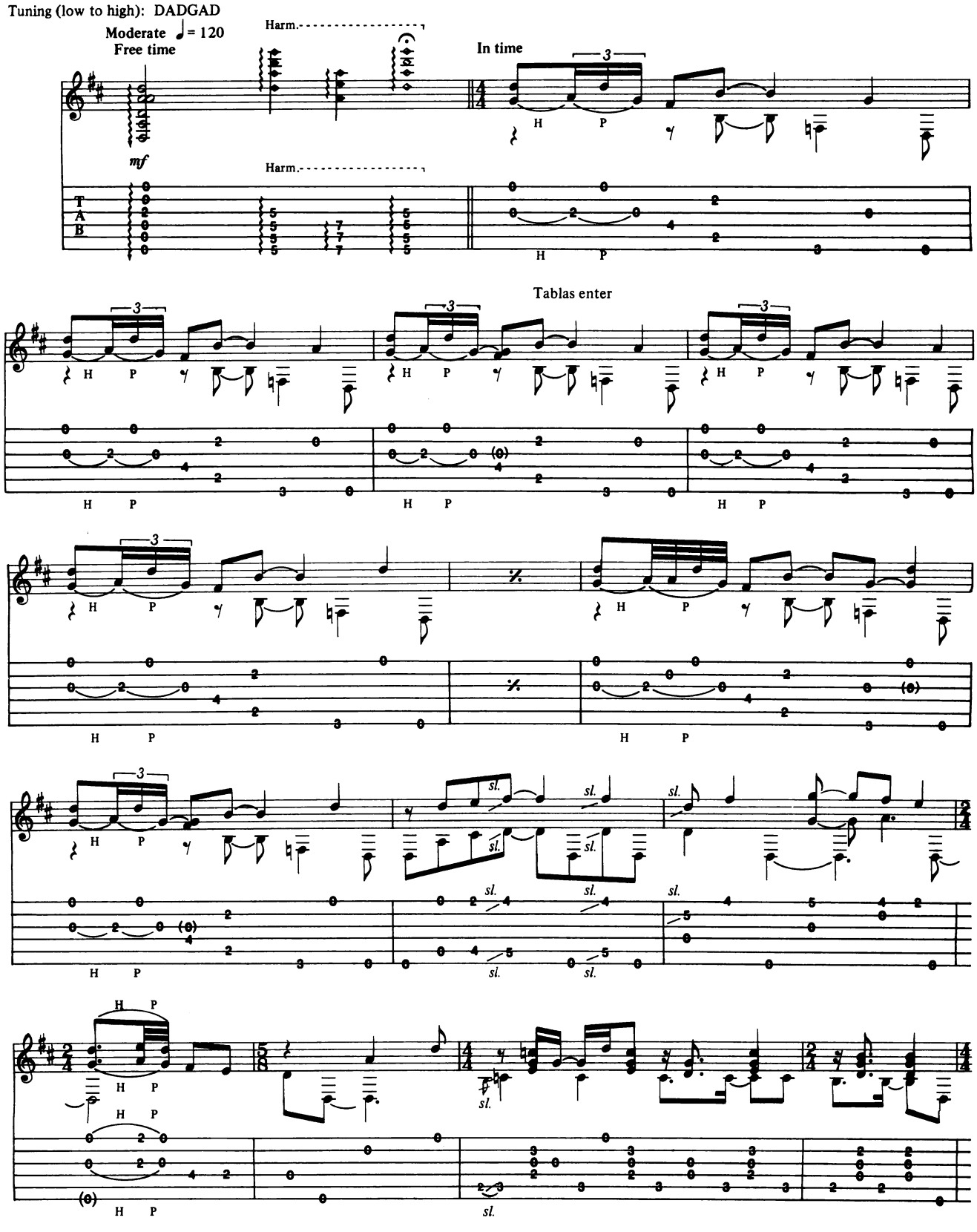
Tablature Explanation page 17

BLACK MOUNTAIN SIDE

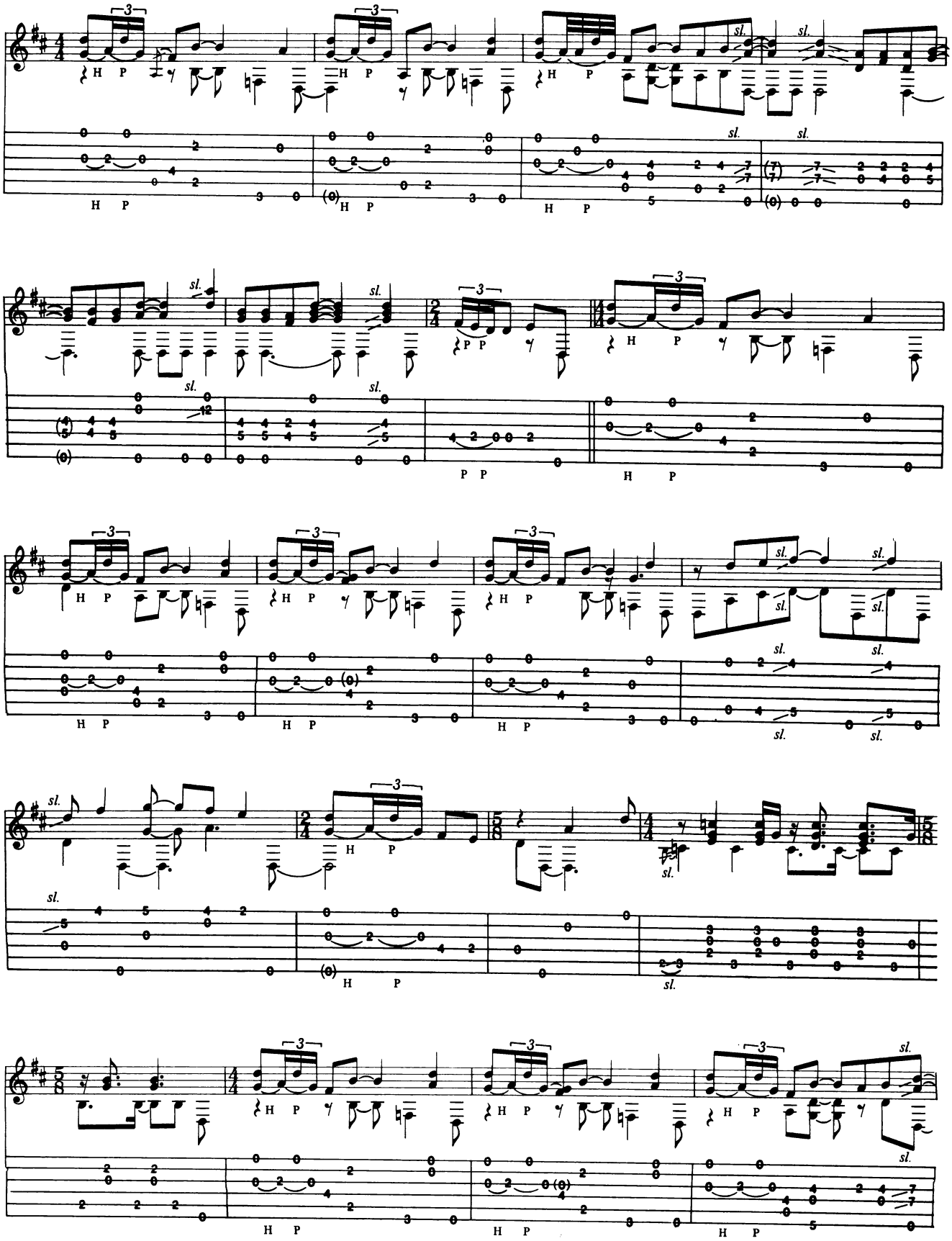
As Recorded by Led Zeppelin

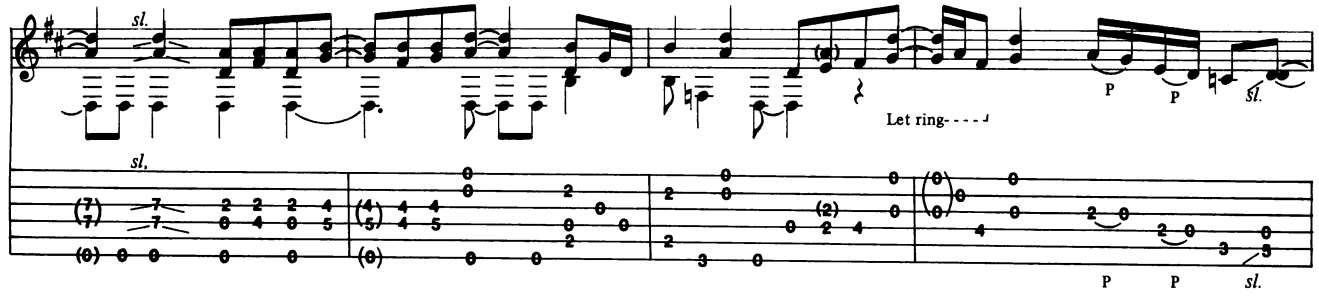
(From the album LED ZEPPELIN/Atlantic Records)

Music by Jimmy Page

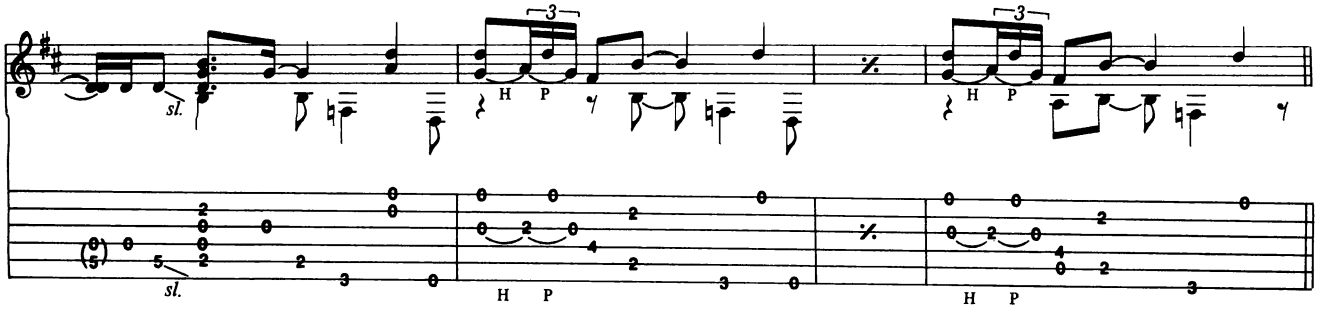


Copyright©1969, 1988 by Superhype Publishing
All Rights Reserved Used by Permission

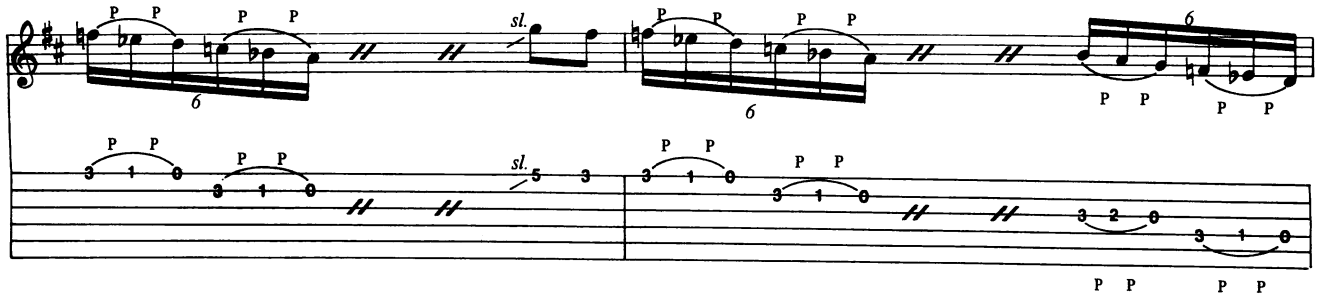

3
H P
sl.
P P



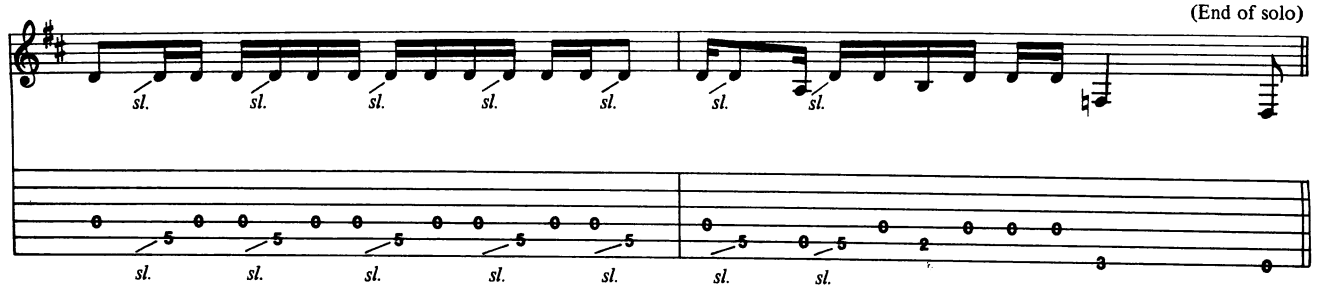
Rhy. Fig. 1

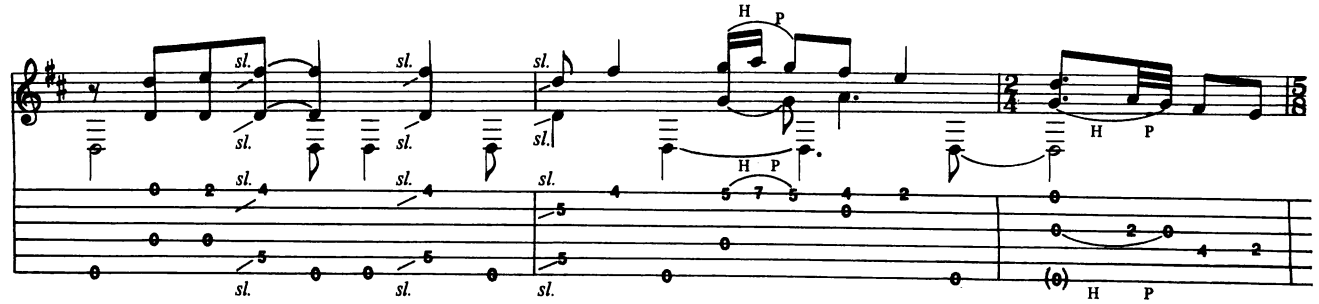


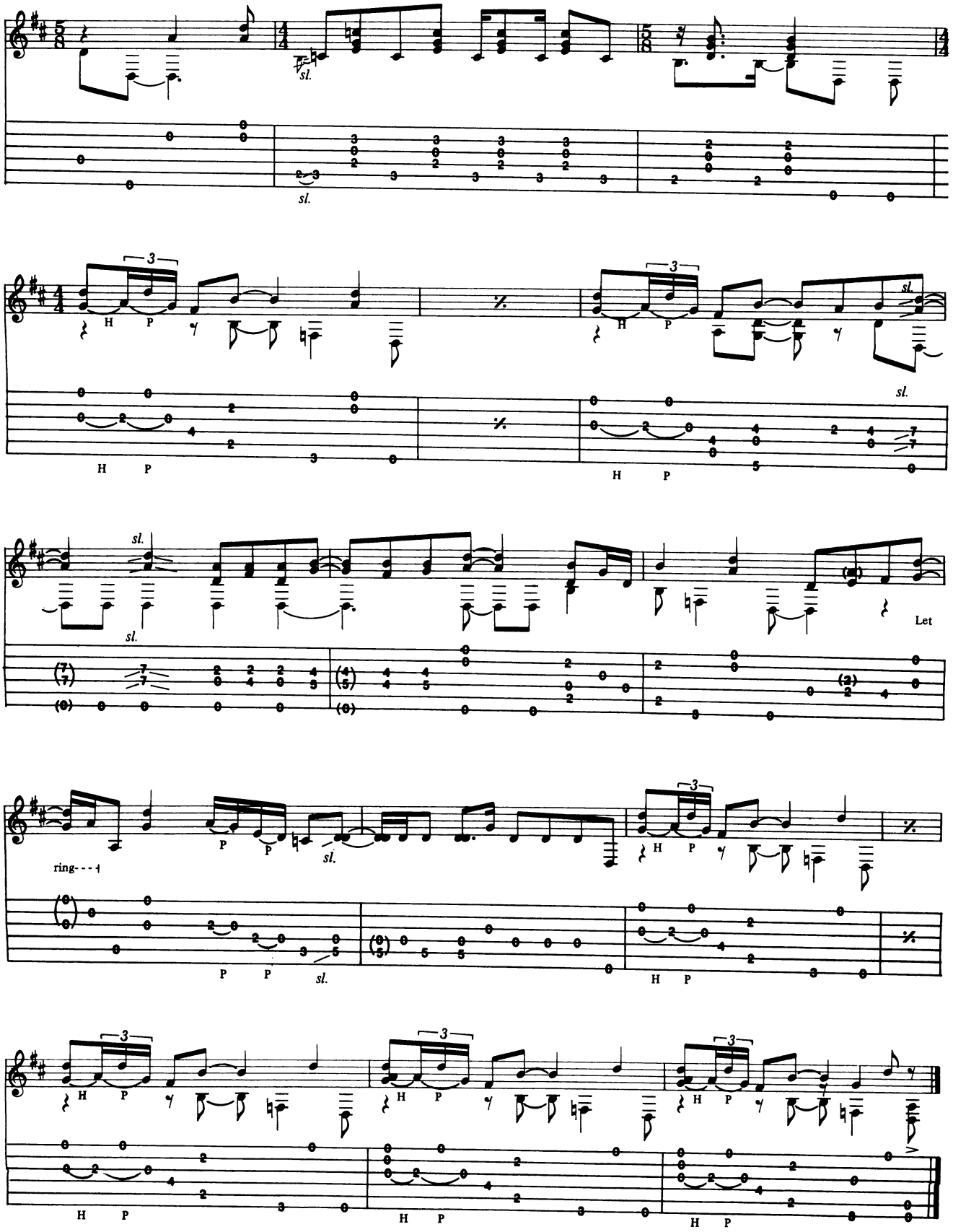
Solo (Rhy. Fig. 1 continues behind solo)



(End of solo)





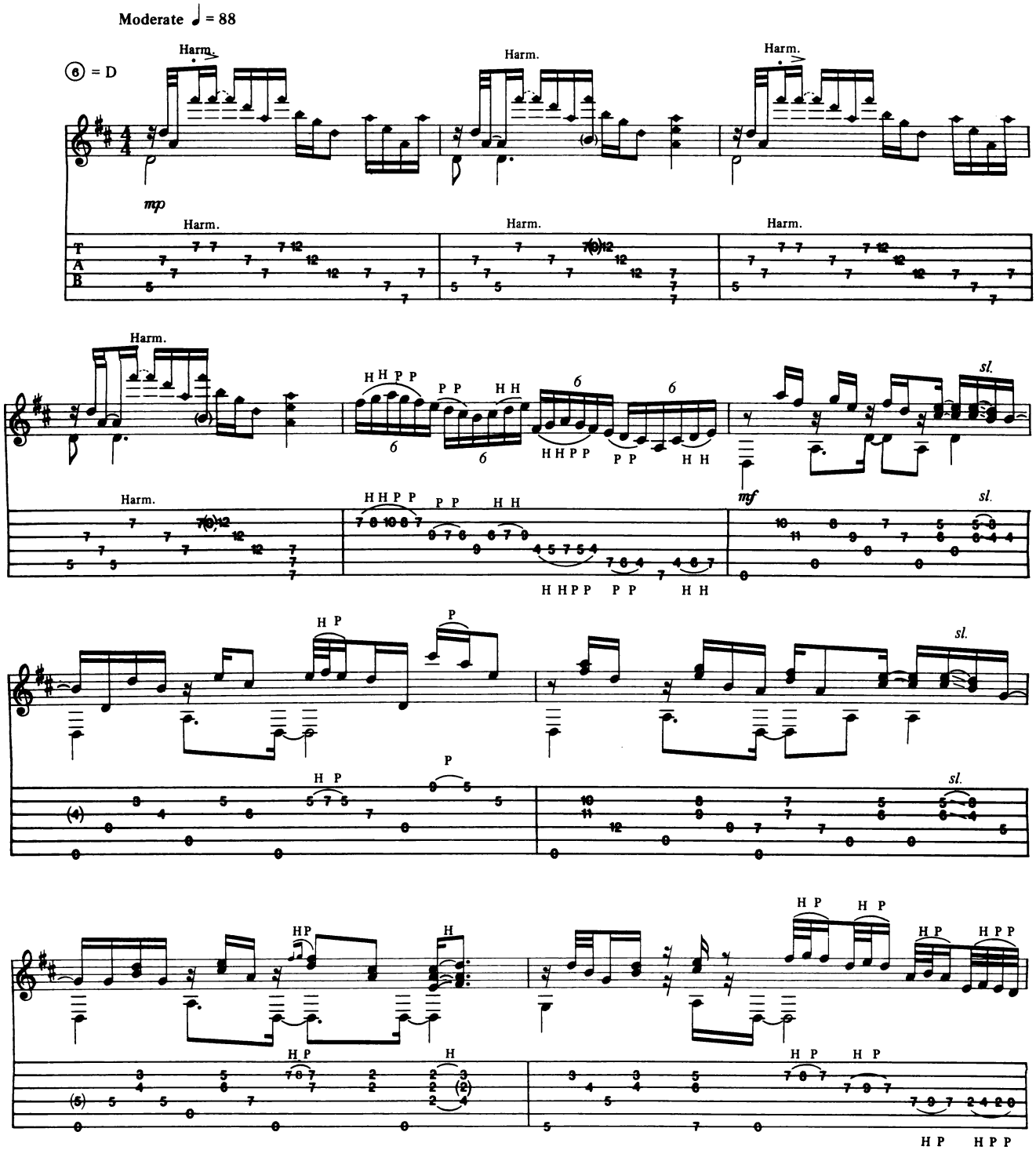

sl.
H P
Let
ring- - - -
P P

Tablature Explanation page 17

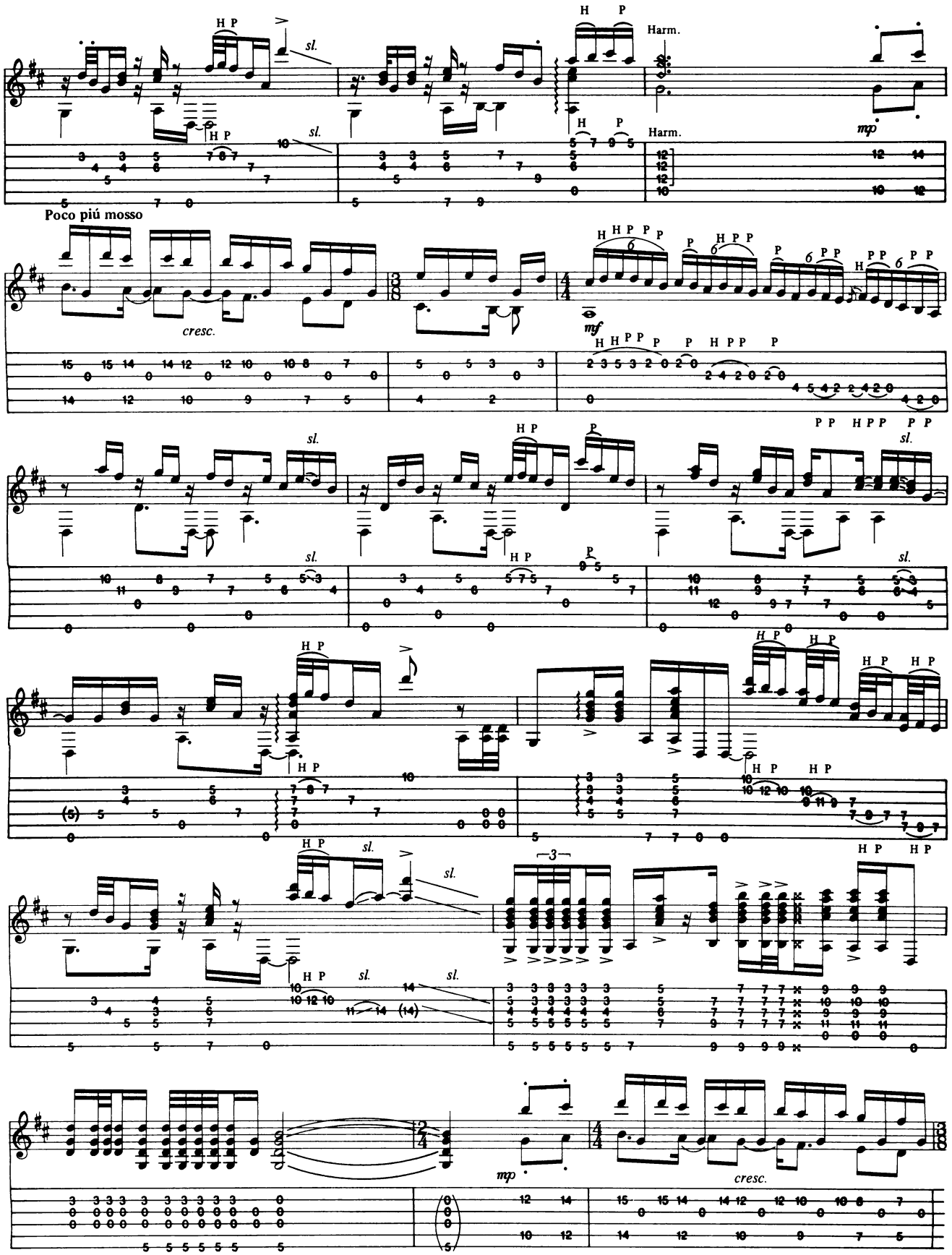
MIDSUMMER'S DAYDREAM

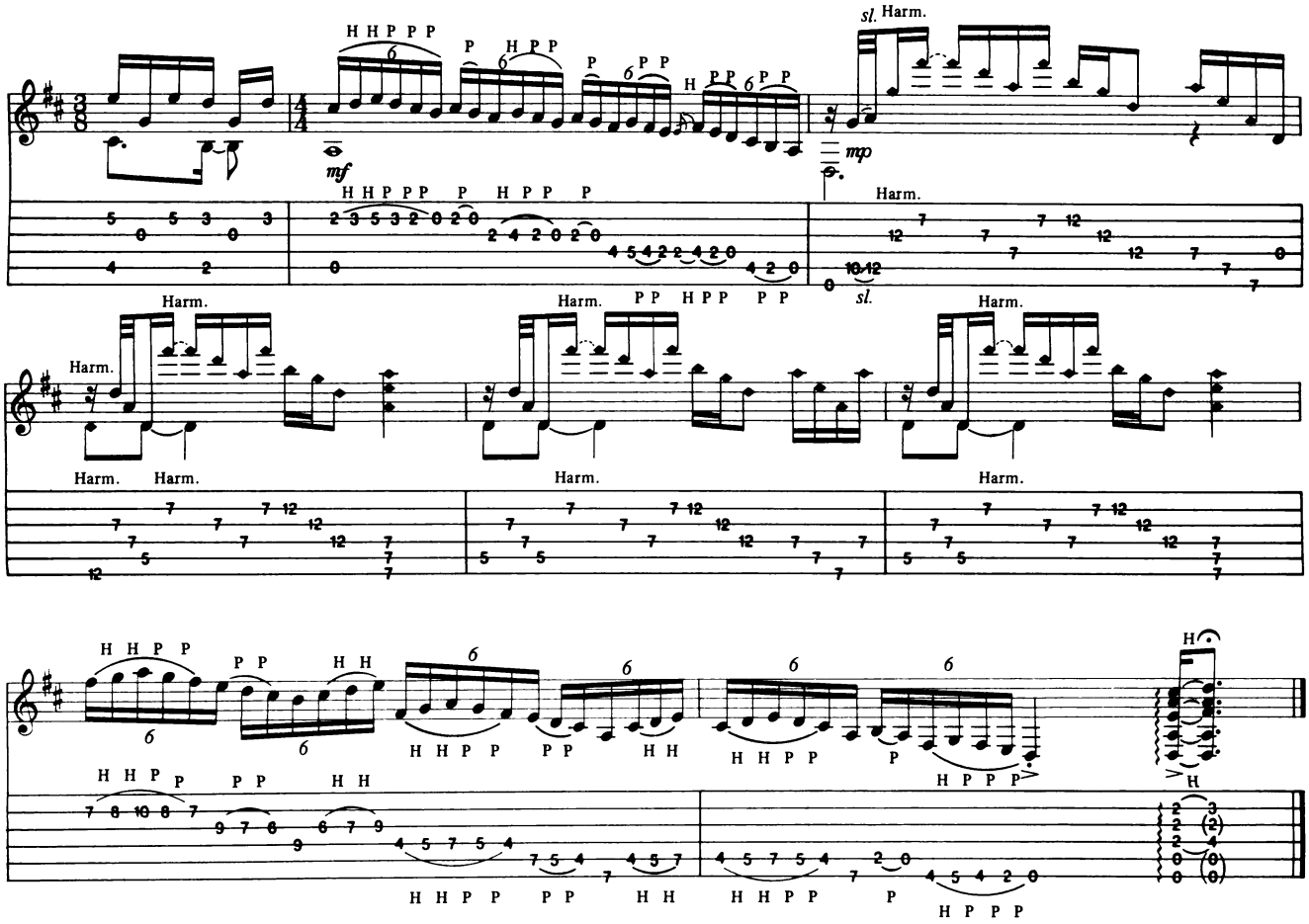
As Recorded by Triumph
(From the album THUNDER SEVEN/MCA Records)

Music by Rik Emmett,
Mike Levine and Gil Moore



Copyright©1984, 1988 Triumphsongs
All Rights Reserved Used by Permission


Harm.
Poco piú mosso
cresc.
mp
mf
sl.



FREE!
Discount Catalog...

Featuring over 1000 NAME BRAND products for Guitar, Bass, Banjo, Mandolin & Pedal Steel players!

- All items Stocked
- Shipment within 24 Hrs.
- Money Back Guarantee!

Name _____

Address _____

City _____

State _____ Zip _____

Send To: **Musician's Friend**
P.O. Box 869GF
Eagle Point, OR 97524

LEARN THE ART OF RECORDING

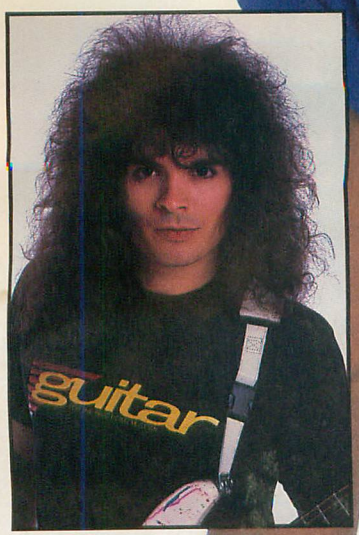
LEARN CREATIVE RECORDING SKILLS ON THE LATEST EQUIPMENT AT THE LEADING SCHOOL FOR SOUND ENGINEERS, PRODUCERS AND STUDIO MUSICIANS. WITH OR WITHOUT PREVIOUS EXPERIENCE, IF YOU'RE SERIOUS ABOUT A CAREER IN RECORDING, OUR 'HANDS-ON' TRAINING PROGRAMS CAN GET YOU STARTED AND PUT YOU *AHEAD*. FOR FREE BROCHURE, PLEASE CALL OR WRITE TODAY.

THE RECORDING WORKSHOP

THE RECORDING WORKSHOP
455-E MASSIEVILLE ROAD, CHILLICOTHE, OHIO 45601
(800) 848-9900 (614) 663-2544
OHIO STATE BOARD OF SCHOOL AND COLLEGE REGISTRATION #80-07-0696T

WEAR THE MAGAZINE YOU CAN PLAY

T-shirts from GUITAR for the Practicing Musician are available in your choice of BLACK and ROYAL BLUE. Our T-shirts are made in the U.S.A. and are 50% cotton and 50% polyester for easy care and long wear. They are available in S, M, L, and XL. To get yours, just fill in the coupon below.



Larry DiMarzio

MAIL TO:

Box 1490, Dept.T
Port Chester, NY
10573-1490

guitar™ FOR THE PRACTICING MUSICIAN

NAME _____

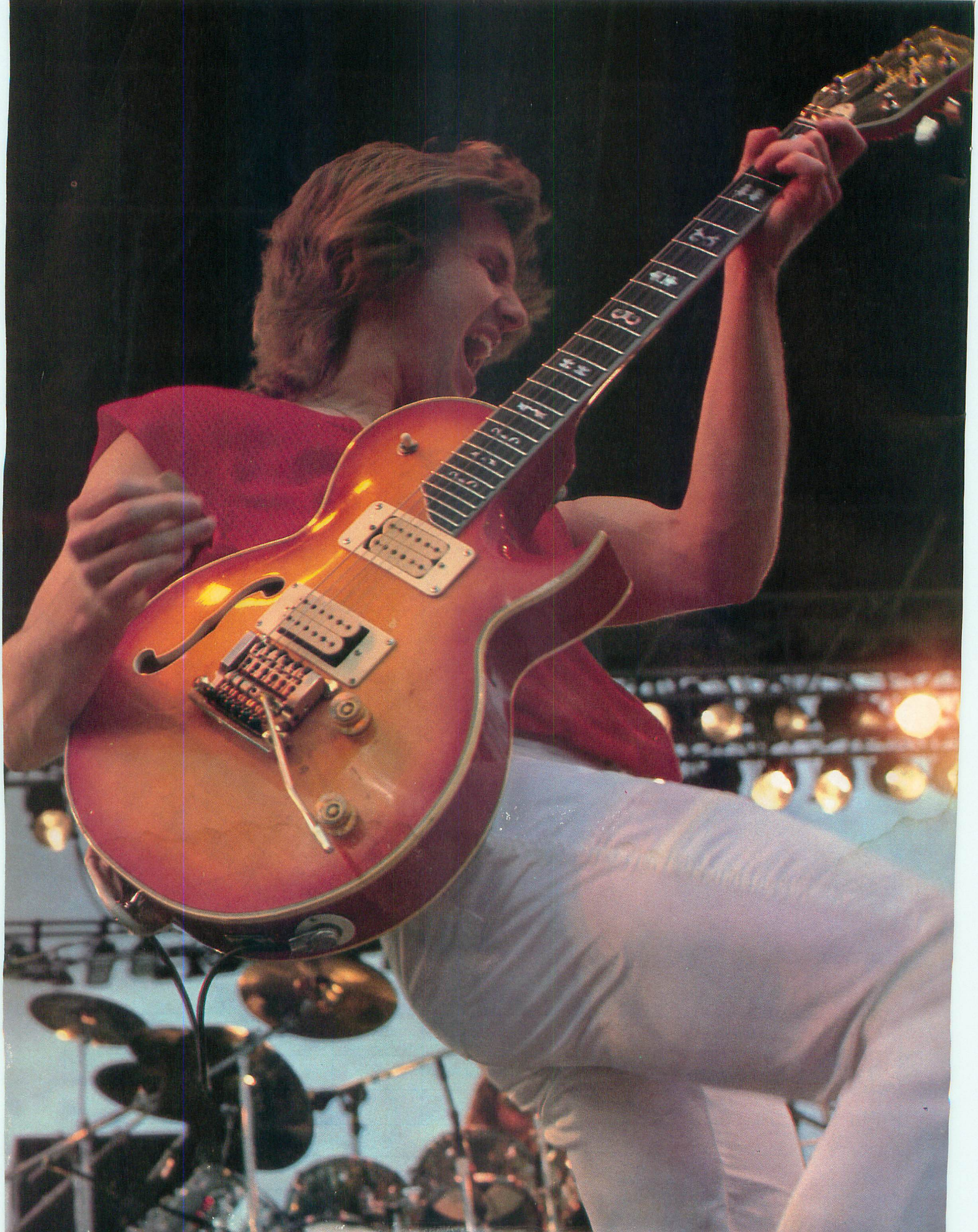
ADDRESS _____

CITY _____ STATE _____ ZIP _____

☐ Check or Money Order enclosed ☐ VISA ☐ MASTERCARD Exp.date ____

COLOR	SIZE (S,M,L,XL)	QTY.	PRICE	TOTAL
Royal Blue			$7.50	
Black			$7.50	
			Postage and Handling	$2.50
(N.Y. residents please add sales tax)			**TOTAL DUE**	

Please allow 6 weeks for delivery in U.S., foreign orders up to 3 months. Foreign orders please add an additional $2.50 per shirt. All orders payable in U.S. funds only. Note: Minimum credit card order is $10.00. Credit card orders can also be made by calling 914-937-8601 between 9:00 a.m.



Terry Sesvold

rik emmett

THE MODERN ALCHEMIST

by John Stix

Playing eclectic rock is a mixed blessing—you gain distinction but not much of a following. Rock fans have never been kind to those who dabble with the nuances. It seems that to make it in rock you've got to pick a style-any style - and beat it to death. Blackfoot never decided whether they wanted to be studs and leather or another Lynyrd Skynyrd. They ended up in the Who Cares file. REO had to go the ballad route after their blend of good-time music and hard rock failed to ignite the country. Steve Morse annually wins awards and acclaim from his peers in rock, country and classical music while he fails to become the bona fide superstar in any of those realms.

If there's one common t-shirt to be found in the collections of Judas Priest, Journey and Yes fans; guitarist Rik Emmett is betting that it will have the likeness of his group, Triumph. This Canadian trio of Emmett, drummer Gil Moore and bassist Mike Levine has been at their brand of sophisticated headbanging since their '79 debut album **Rock 'n' Roll Machine**. Not consistently bone-crunching enough for the Metallica battalions, but far too piercing for the Foreigner set, Triumph grappled its way to the top of the bill with songs like *Hold On* and *Magic Power*, whose message reflected the bands own optimistic belief in the power of music.

"This is the era of packaging," Emmett began. "It's always been there but it seems more important now. It was inevitable that when business realized that there was a huge market of young people who loved music, they knew they could use that music to do anything from selling blue jeans to recruiting for the army. The side effect is that it is extremely difficult for musicians and bands who have the desire to make good music that is not somehow fashionable. What you have to do is try and reach as many people as you can without compromising your integrity or credibility. At the same time you say, maybe I ought to do a ballad? You're always conscious of trying to be accessible. Anybody who doesn't admit that is a liar. But you can't be so accessible that you change the essence of what your band is and what you're trying to do as a musician. That's the whole trick of being a commercial artist."

Rik's own steadfast belief that you can have your musical cake and eat it, too, began early in his introduction to the guitar. "I didn't fall in love with the guitar as a one-dimensional thing," he explained. "I didn't hear Jimi Hendrix and devote my life to playing electric guitar through a fuzz tone. I loved Chet Atkins' records as much as I did Ritchie Blackmore's. The rock thing developed because if you wanted to express yourself as a teenager you more or less were going to be in a rock band and listen to rock records at parties. You couldn't escape it, but I was very selective about what players I did and didn't like."

So Hendrix, Blackmore, Clapton and Gentle Giant's guitarist, Gary Green, mixed equally with Charlie Byrd and the music of Duke Ellington. It's no surprise that Rik's first guitar idol was Steve Howe. Though he had a few beginner's lessons on a Kay electric, his formal introduction to the instrument came at Humber College in Toronto when he was 19, through stage band experience, an experimental jazz workshop and by holding the first chair in the guitar ensemble. All of this combined with his bread and butter gigs, that went from country-and-western bands to the tuxedo circuit of weddings and bar mitzvahs. He remembers his early years on the guitar, saying, "My first motivation to play was because I wanted to write songs. I wanted to accompany singers. When I heard someone like Charlie Byrd it seemed that his guitar was singing without vocals. He was the melody and the accompaniment."

Deciding he could get rich playing rock, Rik left college and joined singer Justin Page, an "Alice Cooper/David Bowie clone." After a year which included recording two singles and an album, Emmett struck out on his own with Act III, a progressive group which soon garnered a small loyal audience and a bad credit rating. But just around the bend, Triumph was waiting. Rik recalls, "Mike and Gil had already picked out the name of the band and they had a record deal with a local independent. They had everything but a guitar player. I had a reputation as being a hot rock kid around town and they needed a hot guitar player to make it happen. More than that, they wanted somebody who could handle the responsibility of being a guitarist in a three piece band, and who could sing and write songs. We met at the Hollywood Tavern in Toronto and they made me an offer that I kind of refused. But when we played together I decided to join them. Originally Mike just saw me and thought I was their guy. Gil was worried that I was too progressive. He thought because I was into Yes, King Crimson and Return To Forever that I wouldn't be happy playing straight-ahead rock. But I love that, too. Fortunately for me,I am not a purist. I happen to be a jack-of-all-trades and a master of none. I have enough facility to sit down at a party with five people and play the appropriate thing. Or I can stand up in a hockey arena in front of 16,000 and do the right thing to get them off. I get my greatest pleasure from dabbling around. Fortunately for me, my career and image have grown along those lines."

That career has thus far yielded seven Triumph albums and a slow ascent toward the upper reaches of rock stardom. Though they would like a hit single, Triumph is not about to second guess the audience to reach for one. The long and winding route doesn't seem to bother Rik Emmett at all. "Every career has its own advantages, drawbacks and pitfalls," he says, expounding on the subject. "If your initial success is based on some aspect of novelty, that's the thing that can cut your balls off. Look at the quick start of Boston, or at any number of one hit wonders. We wanted to build on a substantial musical base, become a touring entity and have the loyalty of an audience album after album."

That long, slow climb has not been without a few gold albums (**Allied Forces** and **Never Surrender**) and a share of personal musical highlights. "I'm still very proud of *Epilogue Resolution* on the **Never Surrender** album, "Rik says with a smile. "*Suitcase Blues* is one of the better songs I've ever written. *Hold On*, which along with *Blues* is on the **Just a Game** album, was about the best the band could ever have done at that point in time, in terms of recording a song and

emmett

having it turn out well. As for individual guitar solos, I like the ones on *Nature's Child, Hard Road, Ordinary Man* and *Young Enough to Cry*.

"The solo on *Rock 'n' Roll Machine* makes me want to gag when I hear it now. It's so poorly executed and the ideas are half-baked. It served its purpose at the time but there are still people who think that's the best thing I've done. To me that sounds like another guitar player. Listen to the guitar work on *Time Goes By* from the **Thunder Seven** album and you'll hear the amount of growth that a guitar player can experience. That growth happens whenever I make the effort to push myself. I recently sent away for a whole bunch of studio material from Jamey Aebersold. It's all jazz oriented, but I said to myself, it's time to get back to the woodshed because you can't get complacent. You think you've got things covered and you don't. You can fool yourself so easily. You can't let your ego be the thing that makes decisions for you in terms of where and how you're going to grow.

"For example,with Randy Rhoads there's a certain amount of legendary status that he has assumed, to a certain extent because he died prematurely, but also because he was a phenomenally good player in some respects. But there's a guy who was taking classical guitar lessons whenever he possibly could. I'd dare say he was probably like at a sophomore conservatory level at classical guitar. There's a reason why he was doing that. At a certain point he had his attitude in the right place. That's the kind of thing that will help you develop into a legend. Having my head screwed on in the right place is what I try to work on as much as possible."

Personality and character are the elements Rik wants to project with his playing. It's something he admires in Stevie Ray Vaughan, the ability to recognize that extra definition of heart. More than any other song, *Little Boy Blues* is "it" for Rik Emmett, and he speaks of it as a personal highlight on **Thunder Seven**. "Emotionally it is completely there, a perfect representation of where I am now. Technically, ten years from now I may say the phrasing was a little weak here and there and I hope to get to the point where I become such a complete player that I could have played all of that emotionally in one take. But as far as being 30-years-old and committing something to vinyl in 1984, it was absolutely the best I could have done."

On the acoustic side, Emmett is aware that form over content is often required in the arena and the applause is not generated by how well he played but that he made the attempt at all. But there are other times when you can hear a pin drop and the satisfaction is immense. "There are moments for everything and classical music has a legitimate place in four-to-the-floor rock. A lot of rock music in terms of forms and chord changes comes from the time of Bach and Mozart, especially in progressive heavy metal bands like Deep Purple, Scorpions and, to some extent, Iron Maiden. Then there's the side of the rocker which realizes there's got to be more out there. Rock is not a pure basic form. It grew out of blues, R 'n' B and gospel. It's only a tiny step to do something that's kind of classical. And because it's not a pure form rock lends itself easily to being bastardized."

To get all of this out on record Rik prepares to the point where he is fully confident. The process starts as he toys with song ideas on his Tascam Portastudio. Later, the band brings the best of them to the rough mix stage and then home again for another pruning. The single most important factor in this process is time. Rik explains, "The more time you have before you actually have to make the commitment, the more time you have to arrive at very solid conclusions. If having more time is making you more confused, then you didn't have a strong enough original concept to give you direction. By the time I'm on the floor playing and singing final overdubs I want to feel 100% confident in whatever I'm trying to do. When I start going for that adrenelin and energy, I'm using it to put the part over the top as opposed to taking it off into strange universes of weirdness.

"Sometimes when you're on stage, if everything is right you have the opportunity to say to yourself, 'This is it, this is what it's supposed to be about. This is what I dreamed about and here I am.' But ultimately, if I had to choose between only performing or only composing and recording, I would choose the latter. For me, being in the studio writing and recording is the ultimate artistic endeavor. When you are entertaining and performing on stage, there is a certain amount of artistry involved, and I love the instant feedback and gratification. Music is about communication and that live face to face thing is wonderful. But it's not the pure art. The pure art is something you can create inside your own head and write down on a piece of paper. In a glimpse, there it is."

How "it" gets from his head to our ears is by way of the Yamaha Company. Rik's number one Framus Akkerman guitar—since 1975—has finally been put to rest on the road by a customized Yamaha SBG 3000. Featuring 24 frets and a Yamaha designed t-bar and locking nut, this is basically the same model that Santana developed for the company. Talking of the switch Rik said, "Tone-wise, the 3000 gives me a lot cleaner lows and brighter highs. Most of all, it gives me the clarity and sustain I need on stage. When you use a wang bar and locking nut in concert, the more sustain the better." Its recording debut can be heard on the solo to *Follow Your Heart,* off **Thunder Seven**. The majority of the album including *Little Boy Blues* was done with the Akkerman. His acoustic guitar on stage is a Yamaha CWE-28. For slide he uses a Fender lap steel and an old National.

On Triumph's most recent tour Rik used Yamaha G100-111 heads with switchable channels through two of six Yamaha S412-111 cabinets on the stage. One stack is kept clean, the other is for "heavy duty grunge." His rack mount system of effects includes two Ibanez HD-1000 Harmonizer Delays, one for chorus the other for harmonizing. There's a Yamaha D-1500 digital delay with 16 presets. These effects are routed through the switching panel of an Ibanez rack which has been customized to send the effects to either the clean or dirty amp. What Rik refers to as a "screamer switch" turns both stacks on at the same time, while another switch allows him to switch from stack to stack.

In the long run, when all of this goes through umpteen power amps and speakers for the house p.a. the subtle differences of equipment come down to the feel it gives him on stage. Rik comments, "On my Akkerman guitar I went to a locking nut and whammy bar because modern rock guitar dictates that you've got to have it. So I installed a Kahler and it's a good unit. However, when you get to bending above the 15th fret on the E string, the sustain disappears because the string is passing over a roller as opposed to a knife-edged point like on a normal bridge. That's a subtle thing, but in a rock band you do a lot of bending with the high E in the upper portions of the neck. That was one of the determining factors for going with the Yamaha guitar. But a lot of times it doesn't matter who made the guitar and what amp you use. The reason there are so many guitar, amp and effects companies is because it's those little things that either turn on or turn off the player.

"There's so much new in technology out there that doesn't apply to me. In the final analysis, for me to do things that are inside my heart and soul I need only plug directly into the board and just play. ■

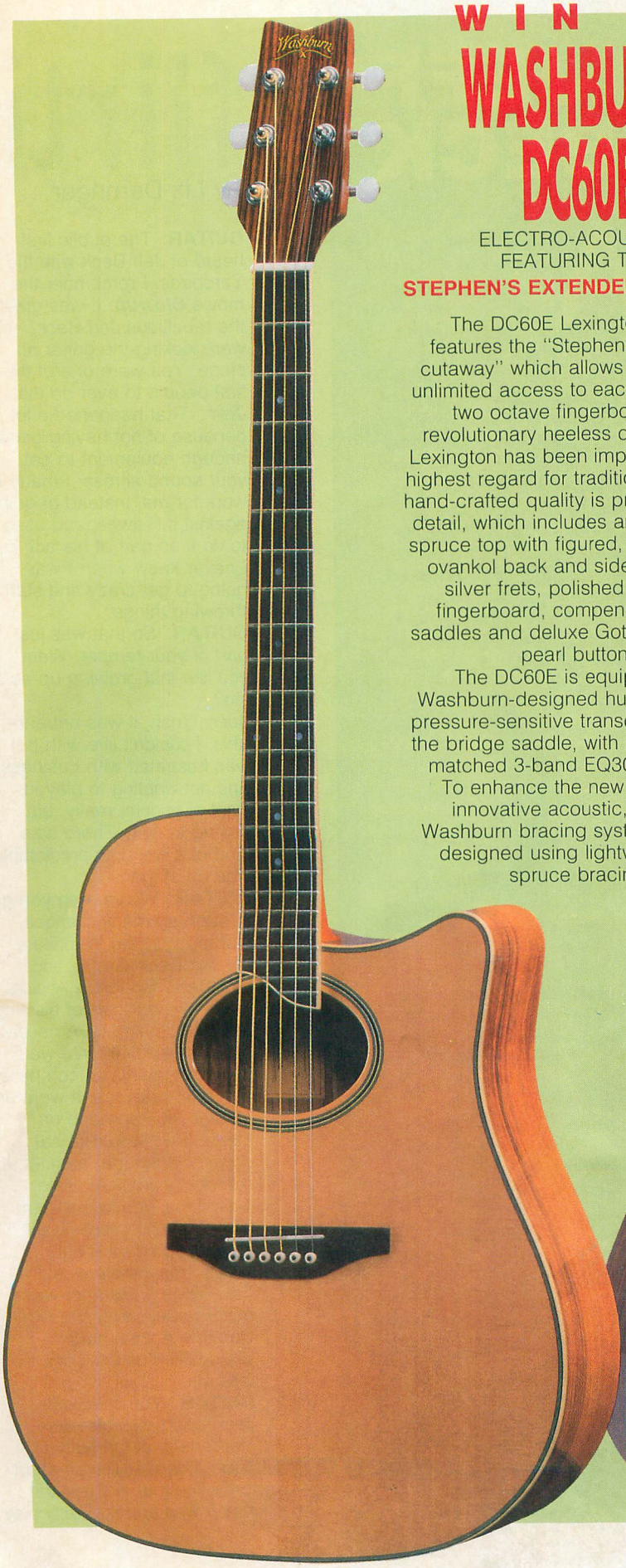
WIN A WASHBURN DC60E

ELECTRO-ACOUSTIC
FEATURING THE
STEPHEN'S EXTENDED CUTAWAY™

The DC60E Lexington series features the "Stephens extended cutaway" which allows the guitarist unlimited access to each note on the two octave fingerboard. The revolutionary heeless design of the Lexington has been imparted with the highest regard for tradition. Meticulous hand-crafted quality is present in every detail, which includes an aged select spruce top with figured, bookmatched ovankol back and sides, 24 nickel silver frets, polished rosewood fingerboard, compensated bone saddles and deluxe Gotoh tuners with pearl buttons.

The DC60E is equipped with a Washburn-designed hum-cancelling, pressure-sensitive transducer beneath the bridge saddle, with an impedance matched 3-band EQ300 equalizer.

To enhance the new notes on this innovative acoustic, a special Washburn bracing system has been designed using lightweight solid spruce bracings.



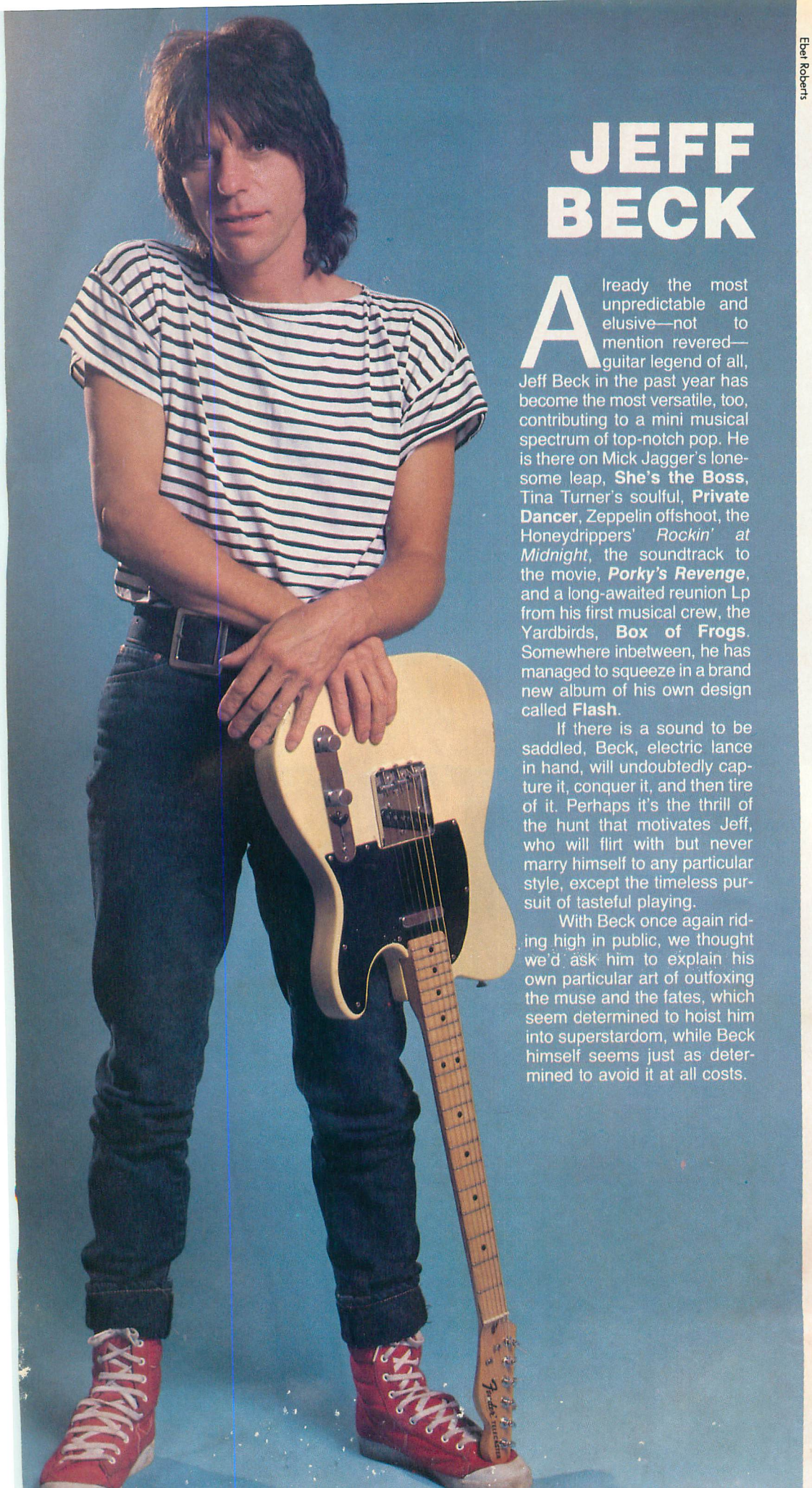
To be eligible to win all you have to do is answer the question below, and put your name, address, phone number and age on a post card and mail it to:

WASHBURN/GUITAR GIVEAWAY
P.O. BOX 1490
PORT CHESTER, N.Y. 10573

QUESTION: Do you own both an acoustic guitar and an electric guitar?

One entry per person. Your entry must be postmarked no later than Aug. 31, 1988. The winner will be notified by phone during the first week of September. Employees of Cherry Lane and Washburn are ineligible.

guitar™
FOR THE PRACTICING MUSICIAN



Ebet Roberts

JEFF BECK

flirtin

by Liz Derringer

Already the most unpredictable and elusive—not to mention revered—guitar legend of all, Jeff Beck in the past year has become the most versatile, too, contributing to a mini musical spectrum of top-notch pop. He is there on Mick Jagger's lonesome leap, **She's the Boss**, Tina Turner's soulful, **Private Dancer**, Zeppelin offshoot, the Honeydrippers' *Rockin' at Midnight*, the soundtrack to the movie, ***Porky's Revenge***, and a long-awaited reunion Lp from his first musical crew, the Yardbirds, **Box of Frogs**. Somewhere inbetween, he has managed to squeeze in a brand new album of his own design called **Flash**.

If there is a sound to be saddled, Beck, electric lance in hand, will undoubtedly capture it, conquer it, and then tire of it. Perhaps it's the thrill of the hunt that motivates Jeff, who will flirt with but never marry himself to any particular style, except the timeless pursuit of tasteful playing.

With Beck once again riding high in public, we thought we'd ask him to explain his own particular art of outfoxing the muse and the fates, which seem determined to hoist him into superstardom, while Beck himself seems just as determined to avoid it at all costs.

GUITAR: The public first heard of Jeff Beck with the Yardbirds. I remember the movie ***Blowup***. It was great, the rebellious Jeff Beck. You were kicking the guitar off stage. You were one of the first people to ever do that.

JEFF: That happened a lot because of not having good enough equipment to get your sound across. I made it work for me, instead of going against it. Townshend used to do it as part of his act, but I never knew when I was going to get crazy and start throwing things.

GUITAR: So that was just part of your temper. Were you like that growing up as a kid?

JEFF: Yeah, it was unbearable. I couldn't live with it. I was frustrated with business and not wanting to play in front of people, really, but having to do it. There was kind of a weird, unpredictable vibe on stage.

GUITAR: We've seen you go through so many changes, starting with the Yardbirds, the Jeff Beck Group, and also Beck, Bogert & Appice.

JEFF: Without sort of blaming anybody, I think BBA needed a lot of discipline. We were just three maniacs, complete and utter maniacs. It went on all day, off stage and on stage. If we would've sat down and thought about it; if somebody would've said, 'Look lads, you're going to have ten million selling albums if you do the right things,' maybe we would have done it. But that was never to be, never, no way. Carmine Appice taught Buddy Rich how to play, he tells me.

GUITAR: You've always been unpredictable—one step ahead of the public.

JEFF: I don't make an effort to be like that. It's just the way it was and is. I only play

ıg with success

when I want to play and when I think I'm well in readiness for it.

GUITAR: Why haven't you recorded more often?

JEFF: I think living in England has a lot to do with it. It's tranquil and peaceful in the country. Something has to come up that is going to entice me away from that, either up here in my head, or some phone call that will give me a jolt.

GUITAR: How did you come to work with Nile Rodgers on **Flash**?

JEFF: I had interviewed English producers to find out what they would do with me. I got nothing. It didn't matter how hot they were in England, there was no English producer who seemed to understand the kind of weight I carried in America. I wanted to get straight to the meat and potatoes, so to speak. The idea of a black guy was appealing, because I play sort of black music, you know, earthy.

GUITAR: How did singer Jimmy Hall get into the act?

JEFF: I'd always wanted to work with him, but I would've had to live somewhere in America so we could put something together. He was tied to home and I don't like going away from home either, so we never got together. But when I was doing the album here, he was only a half hour flight away. If we tour, I'll probably use him. A tour will all depend on what happens in the next recording venture, rather than this one.

GUITAR: Will you work with Nile again?

JEFF: I don't think so. I think we covered that black crossover funk thing. It's time to move on and go somewhere else. A guitar can take you wherever you want it to go. I could do a country and western album if I wanted to, heaven forbid. In fact, I might do a spoof country song on the next album. Seymour Duncan gave me this great vintage steel guitar. It looks stupid when you sit down to play it; it looks like you're ironing.

GUITAR: You can do a Chet Atkins kind of record.

JEFF: I'm trying to develop a style of playing custom-built rockabilly—country with heavy metal, all rolled into picking on this pedal steel thing I've got. It's a very unforgiving instrument, because it's got no frets. You've just got this metal bar that slides up and down on raised strings. So you've only got your ear to tell you when to slide.

GUITAR: As a kid learning to play guitar, what provoked your determination?

JEFF: It must have had something to do with having had a musical background. My dad was a Fats Waller fanatic. He used to play Art Tatum stuff. When you're seven or eight years old and you hear that coming out of the same piano that you kick and bash everyday—that did it for me. I thank that guy forever and a day because he made me realize what music could do for me. It had nothing to do with the guitar, it was just hearing this sound wafting out of the music. My mom played classical music. My parents both couldn't stand what I was doing. They thought rock 'n' roll guitars were grating and metallic, unfit for human ears. I went once for a guitar lesson, but the guy was so out of it he could've taught me a few technical details, but he wasn't even on the same cloud. He was playing acoustic and I wanted to play electric and he didn't even know what electric was.

GUITAR: What guitarists were you listening to then?

JEFF: Mostly Chet Atkins, because he was the cream. You hear snatches of Chet Atkins' style playing on the 50's records, 'cause that was country style. If you listen to Chet and put a much more abrasive edge on his playing, you've got rockabilly.

GUITAR: What happened last year on your tour with Rod Stewart?

JEFF: I don't think Rod thought I was going to last more than a week with him. He said he was amazed when I turned up on the first night. I stopped because I didn't like Calgary. I wanted to go home after that. It would've been a musical disaster for me to continue. Musical suicide is what it would have been. My career would have been in shreds. I'd have been a millionaire—not a very good trade off.

GUITAR: You mean you didn't have any big fights?

JEFF: I was just imagining what it could've been like in New York if it was on my terms. People would've gone crazy. They would've been ripping up seats. There would've been lines for ten miles. I had this little light that was flickering on, going, 'Yes, this is it.' But when it actually came down to it, I was standing there playing *Infatuation*. Halfway through the song I would play my *Infatuation* solo. People would get ready, thinking things were starting to get really emotional. People would go nuts. And then I'd go off. That was it.

GUITAR: How did you get back together for *People Get Ready*?

JEFF: I still don't know the truth behind that record. My feelings are that the record company had that record and passed it around like a boot-

leg. We didn't do it as a serious venture. It was just a fun thing we did one afternoon two years ago. It sat around for ages and ages and we all thought it was just going to sit there forever. I thought it was too good to leave around and I was going to put it on my album and they said no. Then they said yes. Then I guess they got to like it so much that they insisted Rod put it out as a single, and they wanted an album with me and Rod. But that wasn't happening, so they agreed that the single would be a good plan, and with the single a video. So that was quickly put together. It was a great, great thing. There is still some magic there when we play together. That's all I care about; I'm not really interested in egos at all. The video was great because it completely changed the opinion of everybody. They thought, 'They hate each other,' then, all of a sudden, there's the video. And when you listen to the way Rod sings *People Get Ready*, there was no ego there at all.

GUITAR: What do you think of today's guitarists?

JEFF: I think they're fabulous. They just symbolize youth and vigor, energy, power and everything. They should, and they deserve to, have their fingers broken. Van Halen, Metheny; all those guys are just amazing, dedicated talents. If I had their application powers I'd be doing a lot better. Unfortunately, I don't have that power over myself to apply myself like that. I wander off and do something else.

GUITAR: Were you in bands before the Yardbirds?

JEFF: There were several little pickup bands. You had to wear a suit, you know? I hated that, even then. You couldn't get a gig unless you looked like the Shadows or the Ventures. Thank God there's no film of that. I wore pointed white shoes, a blue suit and a handkerchief sticking out of the pocket. I wore a bleached pompadour, like Brian Setzer. I have a picture of it somewhere; there's all of us guitarists down on our knees mimicking the playing, and the drummer is sitting there smiling and holding his stick in one hand.

GUITAR: Was it exciting for you in the beginning, having hit records and coming to New York to play The Scene?

JEFF: It was a classic example of materialistic greed. Everybody was clamming for this and you thought that around every corner something had to be grabbed and taken. You wanted to go home with more than you left home with. I dread to think what would have happened if I hadn't been into that type of music where I was able to play free, take twenty minutes for a guitar solo and everybody would love it. Now they'd throw beer cans at you if you went and played a twenty minute guitar solo.

GUITAR: I remember when you played The Scene with Jimi Hendrix.

JEFF: It was six nights of bliss. He used to come towards the end of our set. He would just get up on stage. It was so good. No one else could have done it. You would've said, 'Hey, look man, once is enough.' But with Jimi you felt part of something massive, history. No one has any record of that, no bootleg tapes or anything. The only time bootleggers are around is when you're playing badly at some rained out festival.

GUITAR: How has the business changed since then?

JEFF: Technology is the big thing. It's enabled the average kid to make an album in his closet at home. There are so many gadgets. It stems from the punk stuff, I suppose. The punk movement was what smashed all the boundaries and put music back into the reach of anybody again, which is good. Now it's going into the early 60's style, the sugary songs. A lot of it is synthesized funk, high-techno stuff. It's great for one or two acts, but the world is dancing to preprogrammed synthesizers and I don't like that.

GUITAR: What's next for you? You said you wanted to record again in four weeks.

JEFF: Well, I always set that goal, but it never happens. It's usually four months. I've got this thing where I hate the thought of the clock ticking away and thousands of dollars going to waste. I like to go in and play and have it done and if it isn't happening go away. But it never does. We always sit around and say, 'Wait a minute, we'll have something to eat and then maybe it'll happen.' And you just spent ten grand having a sandwich.

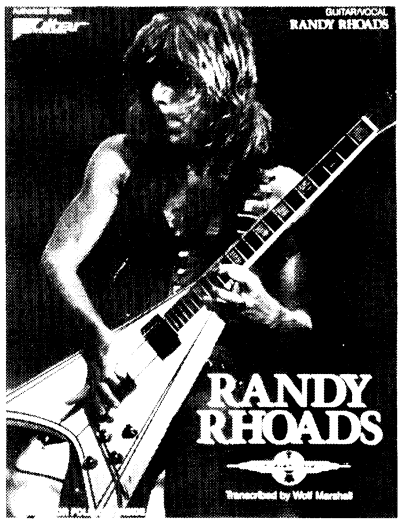
GUITAR: Do you think you'll write for the next album?

JEFF: I would like to discover myself a bit more by putting something on tape that everybody likes and having them tell me, 'Hey, that's great,' instead of 'It could be,' or 'Maybe we could change this.' If that comment comes from a really good player, then I go, 'Oh God, it's not happening.' And yet I know I should push myself a bit more, and once I've had a couple of hits, then I'll have the confidence to write a bit more.

GUITAR: How does it make you feel when so many kids and so many other guitarists consider you their hero?

JEFF: You don't try to be like that, you just are. It's not like an actor trying to get what a producer wants. When you are pouring out more of yourself through an instrument than you've actually got, there are no rules other than your own. You haven't got to please a producer, you've just got to please yourself. And if it reaches people, then it's great. ■

RANDY RHOADS!

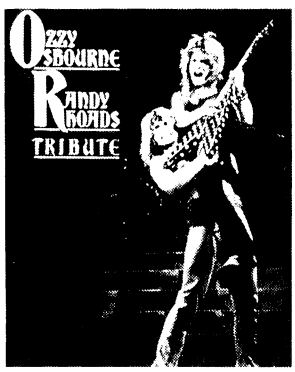


Send to:
MAIL BOX MUSIC
P.O. Box 341,
Rye, N.Y. 10580

*RANDY RHOADS

Play It Like It Is Note for Note transcriptions of "Dee", "Steal Away (the Night)", "Mr. Crowley" and five more.
CL007902 - $14.95

The Guitar Wizardry that [illegible] available in print! All books transcribed by Wolf Marshall.



*OZZY OSBOURNE / RANDY RHOADS: TRIBUTE

Matching folio Play It Like It Is
CL007904 - $14.95

*OZZY OSBOURNE SONGBOOK

Play It Like It Is 12 songs from the 'Blizzard' and 'Diary' albums. Note for Note.
CL009973 - $17.95

Send to:
MAIL BOX MUSIC, P.O. Box 341, Rye, N.Y. 10580
or call 914-937-8601

	Item No.	Title	Qty.	Price	Total
1.	CL007902	Randy Rhoads - P.I.L.I.		$14.95	
2.	CL009973	Ozzy Osbourne Songbook		$17.95	
3.	CL007904	'Tribute' folio		$14.95	
4.	AM066093	Original Randy Rhoads CASSETTE		$9.95	
5.	AM063850	Original Randy Rhoads BOOK		$9.95	
6.	AM067695	Original Randy Rhoads PACKAGE		$18.95	
			Sub Total		
			N.Y. Residents Add Appropriate Sales Tax		
			Shipping and Handling (see chart)		
			TOTAL		

Name

Address

City State Zip

☐ Check or Money Order enclosed.
(Make payable to Mail Box Music)
Charge ☐ VISA ☐ MasterCard

Acct. No. Exp. Date

Signature as it appears on card

Shipping & Handling Charges:
$ 0-$19.99...$2.00
$20-$39.99...$3.00
$40-$59.99...$3.50
$60 & over...$4.00

Foreign orders:
Please add an additional $4.00 per book.

774

ORIGINAL RANDY RHOADS

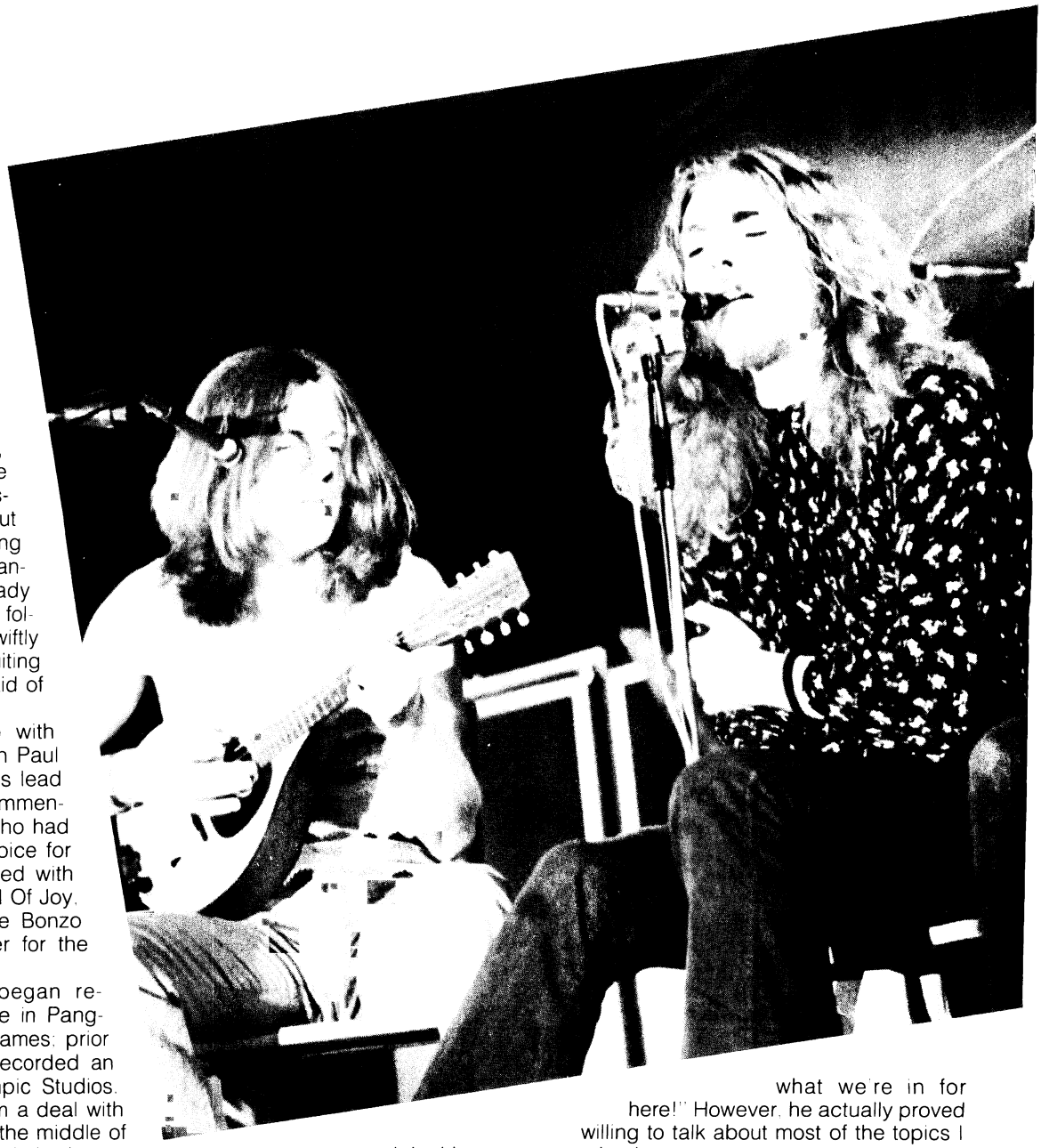
Book and Cassette Package
This is the comprehensive study of Randy's style and technique as written and demonstrated by Wolf Marshall.
AM067695 - $18.95

Book Only	Cassette Only
AM063850	**AM066093**
$9.95	**$9.95**

*Denotes Tablature Notation.

THE EARLY HISTORY OF

LED ZEPPELIN



Led Zeppelin rose from the ashes of the Yardbirds in August, 1968, when guitarist Jimmy Page found himself in possession of the band's name but without any accompanying musicians. A ten day Scandinavian tour had already been scheduled for the following month, so Page swiftly set about the task of recruiting band members with the aid of his manager, Peter Grant.

He initially teamed up with noted session player John Paul Jones and Robert Plant as lead vocalist, following a recommendation from Terry Reid, who had in fact been their first choice for the job. Robert had played with John Bonham in the Band Of Joy, and it wasn't long before Bonzo was enlisted as drummer for the New Yardbirds.

The four musicians began rehearsing at Page's house in Pangbourne, near the river Thames; prior to their departure they recorded an album at London's Olympic Studios. Peter Grant secured them a deal with Atlantic Records and by the middle of October, the New Yardbirds had metamorphosed into Led Zeppelin.

The Zeppelin saga, from 1968 to 1980, when John Bonham died so tragically, is a fascinating subject, but until recently neither Robert Plant, nor Jimmy Page or John Paul Jones had undertaken any kind of retrospective study of the band's career.

As far as Plant is concerned, Led Zeppelin is very much a thing of the past; not surprisingly he's far more interested in his current solo career. But the fact remains that there are still a lot of fans who are eager to know more about Zeppelin. It was therefore most gratifying that Robert should agree to talk about those classic days.

When I'd initially suggested to him that he break some of the silence and discuss Zeppelin, his instant reaction was to grin, light one of his regular Winston cigarettes and jest. "Oh, I can see what we're in for here!" However, he actually proved willing to talk about most of the topics I raised.

I began by asking him about those early rehearsals at Jimmy Page's house way back in September, 1968.

"It was incredibly illuminating," he declared, "because right from the word go, everybody's musical contributions just cascaded. More and more variations of the same theme kept on coming out because it was a completely untapped source of musical creativity."

Jimmy Page and John Paul Jones had

Joseph Sia

In the years since this article first appeared in GUITAR's premiere issue of November, 1983, the Led Zeppelin legend has continued to grow. Now with Robert Plant's new disk a solid Top 10 item, the new Jimmy Page Lp completed, and Zeppelin clones and disciples clutttering the airwaves, a look back at the beginnings of this historic group is as timely as it is nostalgic.

—By Steve Gett

already established themselves as session men, whereas Robert and John Bonham had basically just been playing in clubs, and one wonders whether it was like having two separate factions within the group. Plant concurred. "Bonzo and I were really raw and we'd had none of what you might call the musical etiquette of schooling, the kind of environmental thing they'd had. That doesn't mean to say that they hadn't got the wild side of them as well, because Jimmy has always maintained that characteristic right up until today and tomorrow. But it was interesting, because we were just kids who could play and were used to going out and gigging. We'd played together for so long in the past anyway, and it was quite obvious that we could just get together and play with anybody."

So how did the four band members go about finding a common musical direction?

"It was basically after going through a lot of Jimmy's records and finding out that we did have similar tastes that we just drew something from everywhere. I mean, there was the old "Dazed and Confused" type stuff, which was immediately accessible and within our grasp to translate, if you like, or re-translate."

Robert is also adamant that spontaneity was a key factor in the way the group was working in the early dates. "That's what the whole thing was all about," he reckons. "It was like, oh gosh, that's a good idea. And the thing is, it would be in a split second that somebody had done something. It's been obvious on a lot of records, anyway. Even things like "Achilles Last Stand," (from *Presence*) which was a studio track before we did it live. You can see the interplay."

That spontaneity was well evidenced by Zeppelin's first album, a highly raw and energetic package. A quick blast of something like "Communication Breakdown" attests to this fact. So how does Robert look back on the band's debut Lp? "Oh, obviously I was very proud. I was incredibly hungry, not to impress, but to get my personal point across, which I'd been trying to do in the Band of Joy for ages without any particular success, which was very frustrating. And suddenly there was, to use that old term, a chemistry that allowed everybody to express themselves. So it was very vital."

Having toured Scandinavia and played several British dates as the New Yardbirds, the band made its debut appearance as Led Zeppelin on [illegible] ber 9, 1968, at the Middle Earth club in Chalk Farm, London (on the evening of the day on which Plant got married). Subsequently, they continued to gig in clubs. Robert felt that a lot of people were basically coming to see Jimmy Page on those early dates.

"Jimmy was the name," he replied, "but at the same time, I think people were aware that he wasn't going to put his name to anything that was half-hearted. And in fact, everybody was received pretty well."

Was Page a dictatorial character to work with then?

"No, not really," said Plant. "I think in the early days he nursed and coaxed the best out of me and continued to do that with a great deal of tact. I was very green, but then again, if I got up and sang I just got up and sang. That was a different area to anything else."

Robert immediately gained a good deal of attention for his amazing vocal powers, and by the end of 1968 he was singing in front of American audiences, as Zeppelin embarked on their first U.S. tour. Success in the states came quickly. "It all really started off on the West Coast," Plant recalled. "Initially, we played a couple of clubs and it was reasonably eventful, but it wasn't earth-shattering. The momentum grew after about two or three weeks into the tour. The album had gone ahead of us and the radio stations had been playing it and there was a definite kind of buzz in the crowds. It was the first time I'd experienced anything like that. It was the first time for me outside England, apart from Scandinavia. In fact, I'd only been to London about three times at that point."

The *Led Zeppelin* album hit the streets in January, 1969, and over the ensuing months the band spent most of

Joseph Sia

its time in America. In fact, by the end of August they'd completed three major U.S. tours. One would have thought that such a prolonged bout of roadwork would have been exhausting. "It didn't bother us at all," Robert said, "because we kept on reaching different levels that surprised me. Your eyes just opened more and more to what your possibilities were and what fun could be had."

Despite the pressures of constant touring, the band actually managed to write a lot *of the* second album on tour. "Most of it was written on the road," Plant revealed. "Some of it was recorded in New York and Los Angeles, and we even did a vocal on one track in a tiny little studio in Vancouver. It was pretty immediate. It was great having the capacity to do that and gigs as well. Bands don't normally have the time to sit down and write something like 'Ramble On' or 'What Is and What Should Never Be' on the road."

Led Zeppelin II came out in October, '69, and a good deal of urgency that must have stemmed from writing on tour was evidenced by tracks like "Heartbreaker" and "Whole Lotta Love." The record leaped into the charts, subsequently occupying the number one slot for seven weeks.

"I was flabbergasted," Plant admitted. "It never ceased to amaze me what was happening. It took me a long time to take it all in my stride, but I don't think I actually went over the top on the strength of it." In an earlier interview, Robert had implied that his ego may have gotten a little out of hand in the early days, and I wondered if he still believed this to be so.

"No, I don't really think so. I might have thought that, but in retrospect, I can't imagine that my actions were any different from anybody else's under the circumstances. I had a lot to take in, but I seemed to manage to do it without becoming too much of a loony. If I look back now at the gigs we were doing then, I think there wasn't that seriousness that developed later on. If there was a conscientious mood about everybody, it's evident in the fact that we were working very hard and playing really well together."

By April, 1970, Zeppelin had completed their fifth stateside trek and word had it that Robert collapsed at the end of the tour. "Nah, I didn't collapse," he said. "My voice packed up in Salt Lake City or Phoenix, where the heat is so bad that it affects your voice terribly. I think I was nursed back to good health by my lady at the time."

Upon their return to Britain, Robert and Jimmy took a well-earned break and went to Bron-Y-Aur, a cottage in Wales, where they subsequently wrote material for the third album. Robert reckons that it was a refreshing environment. "It also gave us the ability to enlarge our relationship and make it a bit stronger, because it wasn't all music. Charlotte (Jimmy's lady) and Maureen and Carmen (Robert's wife and daughter) came along too. We just had a jeep and off we went up into the hills with a couple of guys who were good personalities. It was like a different lifestyle, almost a perfect lifestyle, and we existed within it quite well."

An opportunity for a return to normalcy? "Well, I don't think the chances for that were ever on," joked Plant. "But it was another way of working."

In June, 1970, Zeppelin appeared at the British Bath Festival in front of 200,000 people. Some observers think that this was very much the band's turning point. Robert Plant is not entirely convinced. "I never really considered that there was any particular point to turn to, or even any points to be made. It was just a case of getting up and playing. Primarily, that was what it was all about, and as I now know, that's what it's still all about. I don't know whether we became the cat's whiskers or the most prominent band around at the time, but if that was happening it wasn't evident to us anyway. You didn't get the kind of media diarrhea that sort of follows success these days."

Zeppelin were quite well-favored by the press in those days, however. "Yeah, but it was another style of press then," Plant recalled. "It was more of a fanzine type approach. People did take it seriously—any musician who works hard and spends months writing and recording and trying to perfect his kind of musical ideal has got to be given a bit of time. You need an open mind by the press, at least initially." The whole situation with the press changed dramatically by the end of the 70s, at which point many writers dismissed Led Zeppelin as rock dinosaurs.

"The reason for that," Plant believed, "was because you had another generation of writers who either couldn't relate, or the music just didn't appeal to them at all. But you still can't knock something that's good. If someone's over 25 when they make it, that doesn't mean to say the music's lost its credibility or that the artist can't relate to his audience. What he's doing is relating to his music," Plant stressed. "And that is alive and well in every musician, however many people have decided that it's obsolete or out of reach, or whatever. That's why we do what we do. ■

Joseph Sia

the most fun was the very first album we ever made. It was the quickest; we made the album in a day. We went into the studio at ten in the morning. You used to work civilized hours in those days. We played them a song and the producer would say, 'Yeah, we'll have that one.' It was so easy because it was our stage act. That's one thing I kind of suggest to young bands these days, because it made it really easy for the record company. They didn't have to spend millions on us trying to develop us. It was a buzz for us 'cause we got the spontaneity of all the live stuff right out. We just chose 14 songs from our stage act and banged them off. We took a lunch break and banged the rest off. By ten o'clock that night we finished the album. Then we went for a drink to celebrate. We left them to mix it, and I think the next day the album was done.

QUESTION: On your new album you recorded six Beatle songs and four are from the **Revolver** album. Why is that?

PAUL: It wasn't planned that way. We chose all the songs for various reasons. Some because we wanted them for the story; some because I liked them. Some the director liked. In the end, in order to relearn the songs and check that I had the chords right and the lyrics right I got **Revolver** out and was listening to it again and I realized it's one of my favorite albums of that time. But I hadn't realized I had done so many in the film. It was just a fluke.

QUESTION: You said before **Revolver** came out that you were listening to it on the acetate and you thought it was out of tune.

PAUL: Yeah. No one is that secure that every second of their life feels free from worry. Even though we were having great success in those days, when I first heard the acetate of **Revolver** I got paranoid. The next time I listened to it I thought, no, it isn't out of tune. I think I just got the screaming horrors. Luckily that passed.

QUESTION: I understand Ringo didn't want to play on the remakes for **Give My Regards to Broad Street.**

PAUL: There's a section in the film where I go into a recording studio in London, and the director had it set for me to sing *Hey Jude*, with Ringo on drums. I asked him how he felt about it and he said, 'Well, I'm not really keen to do it 'cause I've done my *Hey Jude* performance.' He didn't want to risk not doing it as well the second time. The truth is, on the *Hey Jude* recording, when we started the actual performance, I started on piano. There's no drums for the first verse or two. Ringo was in the toilet and he hears me starting *Hey Jude* and he leaps back. He's creeping behind me so as not to knock the mic. He sits down at the set. That's the actual take on the record. It all worked out so magically on that one particular take that he didn't fancy trying to top it. He explained, 'I'll do all the new stuff but I don't want to really try and recreate my performance on something like *Hey Jude* or the other Beatle songs.' So I thought, that's fair enough.

QUESTION: Do you like playing the bass guitar more than the acoustic guitar or piano?

PAUL: I started off on acoustic guitar. Actually, I started off on trumpet, but I realized you couldn't sing and play trumpet at the same time. It was a brilliant realization! So I swapped my trumpet for a guitar. In my mind that's really been my main instrument. It's the instrument I've been at the longest. What used to happen in the Beatles was that bass guitar was something you got lumbered with. Nobody really wanted to play bass. In those days it was just fat boys who played bass. You always used to see them at the side of the stage. It was a bit of a boring instrument. We were out in Hamburg and our bass player, Stu, left, so we needed somebody, and, to tell you the truth, no one else would do it. They all said, 'I'm not playing bass.' So I was the one left with it. But as I got into it I started thinking, wait a minute, this isn't boring, it's lovely. So I started getting into a more melodic style. I started playing melodies on the bass and I really got to enjoy it.

QUESTION: How do you go about writing a song?

PAUL: It happens every which way. Sometimes, very rarely, you just get ideas for lyrics. Normally I just feel like writing a song—I just get in the mood. Sometimes I do it when I'm not in the mood. I'll sit down with a guitar or at a piano and I'll just start plunking around until I hear something that sounds good or that intrigues me. If you're lucky, that will be the melody. Then I find that the words start to suggest themselves. If you've got a certain chord progression you just find yourself saying silly words. Out of those ten silly words there just might be two or three that sound good and you kind of pick them out. It's a chipping away process. When I've got those three words that sound good I'll try and find another three that go with them, and if I'm lucky it starts to flow after a while. So it's just sitting down and seeing what comes. I don't have a set formula and don't just do it one way.

QUESTION: How did you write *Yesterday*?

PAUL: That kind of wrote itself. I woke up one morning and I had this melody in my head. I happened to have a piano right by my bed in those days. I just fell out of bed and discovered the song there. I wondered if I wrote it or if I just remembered it from somewhere. I went around for about two weeks saying to people, 'What's this song? It sounds like something, doesn't it?' Nobody could ever find out what it was, so I figured I must have written it. I remember my original *opening* lyrics were 'Scrambled eggs/oh baby I love your legs.'

QUESTION: What's the story behind *No More Lonely Nights*?

PAUL: In the film there's a sequence towards the end where I go to the train station and I'm sort of wandering around lonely. It had been filmed as a piece and there was no music to it. The director said to me, 'It'd be good to have music here.' So I got a little video of the scene to give me the flavor of the mood. I wrote that song around a bass riff I'd been messing with that had crept into the score of the film. It was like an echo bass riff, and I liked the melody. So I decided to use that little riff as a beginning of the song. Then I got that idea of 'I can wait another day . . .'

QUESTION: Is there any chance we'll see you on the concert stage in the near future?

PAUL: While I was making the film there were plenty of moments when I was sitting there playing live to a bunch of people, and I get off on it. I like the fact that they get off on it. I haven't got any plans yet, but I might get back out there soon.

QUESTION: How do you feel about the wide age-range of your audience.

PAUL: It's something I'm secretly proud of. I've been doing this for so long now that there are certain fans who grew up with the Beatles and with me, and then suddenly there's this whole new generation who are into 60's music. It's the same kind of thing with my kids. They're into Traffic and Cream. These songs suddenly sound contemporary when you hear them on AM radio. They were listening to *White Room*, by Cream, and Clapton's whaling away there, and the kids are saying, 'Who's that?' So I love to see this kind of resurgence of stuff that we know about, 'cause we can tell the kids all about it.

QUESTION: Who are your favorite present day bands?

PAUL: I like the Thompson Twins, Howard Jones, the Police, Talking Heads, Devo. I like Michael (Jackson) and Stevie (Wonder).

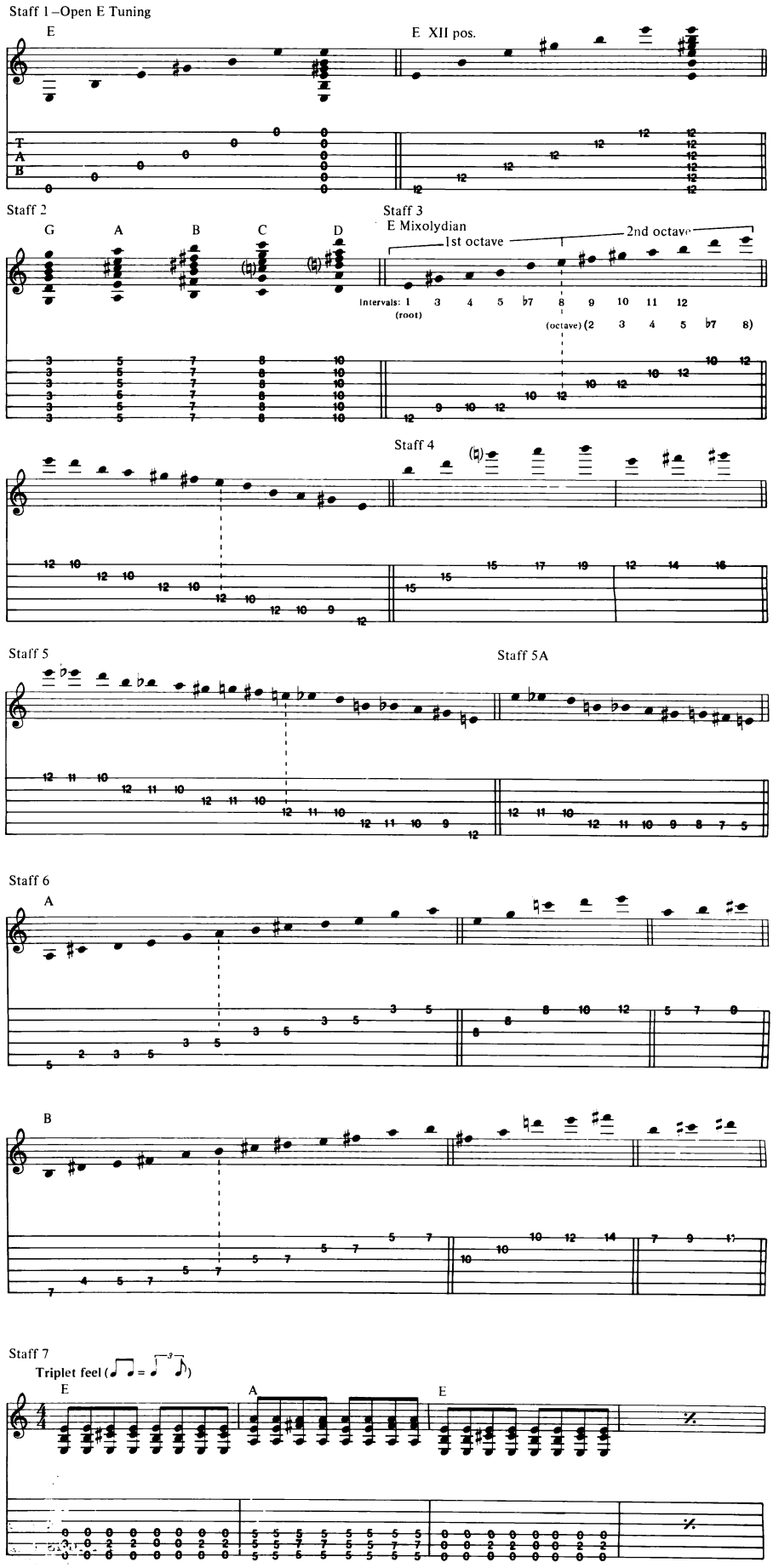
Continued on page 80

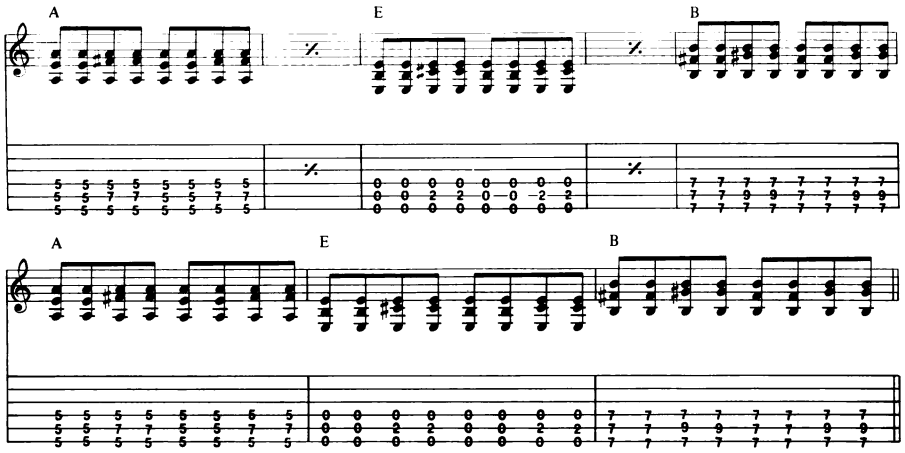
Guitar In the 80's!

By Andy Aledort

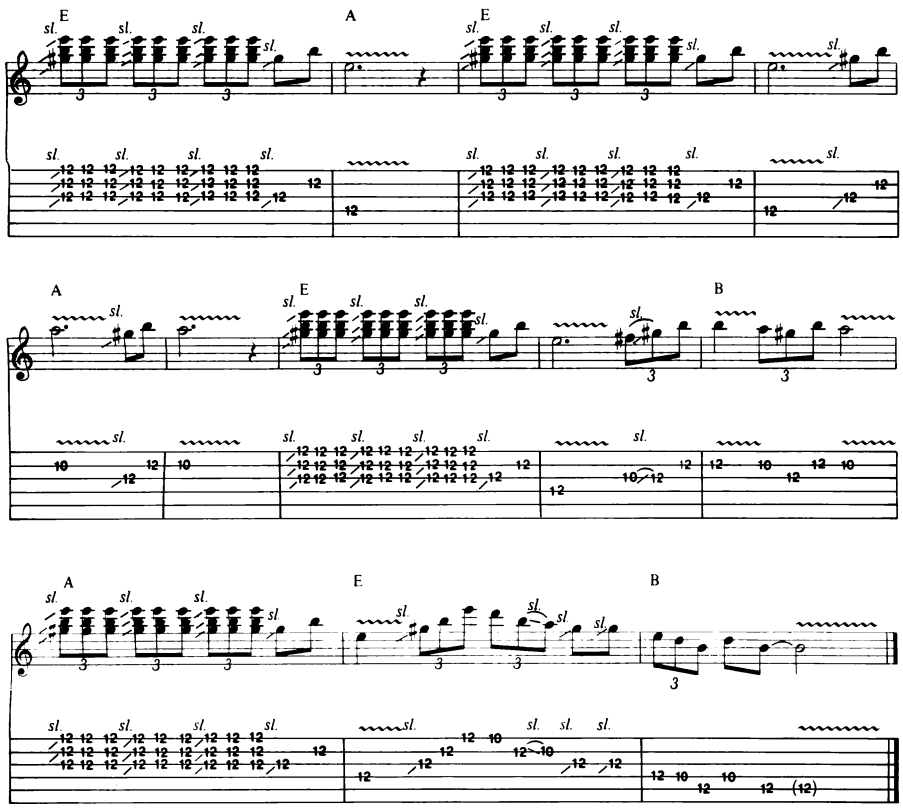
SLIDE GUITAR

This month I'd like to focus on the subject of slide guitar, a style most closely associated with the blues, both acoustic and electric, but with occasional appearances in R&B, pop and country. Slide guitar can be partly traced back to the Mississippi Delta, where players would break off the neck of a bottle and wear it on a finger, using it on the strings instead of fretting, creating a haunting, vocalesque sound; hence the term "bottleneck" guitar. Other players would go down to the plumbing shop and buy a little piece of pipe to use as a slide. This sound can be further traced back to Hawaiian music, where slide guitar is an intrinsic part of the musical heritage. Other instruments besides the standard guitar were and still are used with a slide, such as lap steel guitar, pedal steel guitar, National steel guitar, and dobro. As a matter of fact, the development of the tremolo arm on an electric guitar was initially intended to enable a guitarist to simulate the sound of Hawaiian guitar, not, as some of you have thought, to enable Eddie Van Halen to make sounds akin to the world cracking in half (not to put down that sort of tremolo bar usage; we all have to thank Hendrix for creating a new direction and vocabulary of sounds in that department). Blues musicians such as Elmore James and Muddy Waters popularized the sound of slide guitar and influenced modern rock and blues musicians such as Johnny Winter, Eric Clapton, Duane Allman, Ry Cooder, Lowell George and Mick Taylor, to name a few. Below is an introduction to slide guitar, applicable to acoustic or electric guitar, designed to get your feet wet in this style.





Staff 8
a la "Tribute to Elmore"



Very often slide guitar is played with the guitar tuned to a major chord, which is known as an "open" tuning. If the guitar is tuned to an E chord, that is, the sound of the guitar strummed without fretting any notes is an E chord, then it is thought of as being in open E tuning. This tuning is very prominent in slide guitar, and is as follows (number in circle represents string):

⑥ = E, ⑤ = B, ④ = E,

③ = G♯, ② = B, ① = E.

In other words, tune the fifth string, A, up a whole step to B; tune the fourth string, D, up a whole step to E; and tune the third string, G, up a half step to G♯. Now the guitar will sound a standard E chord in first position without fretting. Another E chord is found by holding the slide on the strings directly over the 12th fret. These two E chords are shown below:

When playing the E chord at the 12th fret, make sure the slide is directly over the fret and not behind it, to ensure proper intonation. Also, I suggest wearing the slide on either your pinky or third finger, using the other fingers to rest gently on the strings behind the slide to mute. If you don't mute you'll get the sound of the string ringing on both sides of the slide. Staff 1 illustrates these chords in notes and TAB. (Some slides aren't long enough to cover all six strings; the length of the slide is a matter of the player's preference.)

Holding the slide across all the strings (or most of them) at any given fret produces a major chord whose root note is found on the sixth, fourth and first strings. See Staff 2. The first chord shown, G, is sounded by fretting the slide directly over the third fret. Remember to damp (mute) with the other fingers behind the slide to get the cleanest sound. Notice that the lowest and highest notes are both G's. The other chords shown here are to be played in a similar fashion; be sure to hold the slide directly over the fret for proper intonation.

From the six chords shown one can derive the chords for blues progressions in four keys; E, G, A and D. As the typical blues progression is I, IV, V, in the key of E, that translates to E, A and B. In the key of G the three chords in the progression are G, C and D. In A they're A, D and E, and in D they're D, G and A. For the time being let's focus on the key of E.

Staff 3 illustrates the most common blues scale used by slide players, E Mixolydian, leaving out the 2nd degree (F♯) in the lower octave. The bottom three notes of this scale in this position are used far less frequently than the rest of the notes. The scale is shown both ascending and descending, and should be practiced this way. You should also lift the slide off the strings when playing consecutive notes on the same string, to avoid the sound of the notes sliding into each other.

Aside from the notes shown in this "box" position, Staff 4 illustrates other note choices commonly used together. Staff 5 illustrates commonly used passing tones within the box position. Staff 5A shows alternate lower octave choices.

Now let's apply these forms to the other two chords used in an E blues, A and B. Staff 6 shows the basic scale plus the alternate tones used against these chords.

Looks like all we need is a basic rhythm pattern to play over and we can start playin' the blues. Staff 7 illustrates a rhythm part which should be played with a triplet feel. All fretted notes should be fretted with the fingers, not the slide. For the A and B chords, bar your first finger at the designated fret and use either your second or third finger to sound the note two frets higher on the fifth string, depending on whether you're wearing the slide on your third finger or your pinky.

For soloing over this rhythm pattern, try the riffs shown in Staff 8, which are similar to Eric Clapton's *Tribute to Elmore*.

PAUL McCARTNEY *Continued from page 77*

QUESTION: Did you know beforehand that the Beatles were breaking up?

PAUL: During the **White Album**, pressures were starting to build and it was weird 'cause you really didn't know where they were coming from. It was just beginning to feel a little bit nervy, rather than just a nice comfortable thing it had always felt like. I don't know why it happened, really. There were a lot of reasons. I suppose in many ways we'd done everything we could do. I do remember during the making of the **White Album** that Ringo was threatening to leave. We had all these little ups and downs. We had to say to him, 'Don't leave. You're the best drummer in the world. We love you.' And he'd say, 'Great, I didn't think you liked me.' You know how it is. After time you take each other for granted. So that was happening a little bit during that time, and we were having the odd argument too many during the **White Album**, and then shortly after that it started to get a bit stickier, because business stuff came in and people started breaking up recording sessions to talk about business. Everyone would be getting a bit teed off about that.

QUESTION: In the film ***Let It Be***, it seemed there was a definite tension in the studio.

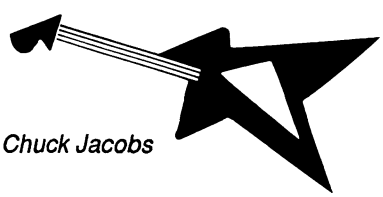
PAUL: In thinking about that film, it seemed to be more of a psychiatrist's session than anything. The original intention was to just show how we developed a bunch of numbers; how we developed a show. We were going into a film studio and using it like a rehearsal studio. We were going to show the whole process, like a documentary. At the end of the movie we were going to have the show, the culmination of all this work. But halfway through, what happened was that George wanted to leave the group. It was an argument, and we had to sort it out, and it got on camera. The director started to realize that the film was making itself. We couldn't really hide it all. We'd set out to do a documentary and to tell the truth, and there I was on camera trying to persuade John to do it. We argued in front of the world. I have really strange memories of that film. We went into it with a feeling of harmony, and we almost busted up by the end of it. We said we've got to have some kind of payoff. So we decided to go up and do the show on the roof. Someone came up and said the police are coming; they're going to arrest you. It was a great end to a film—the band gets arrested.

QUESTION: After your experiences in the Beatles, do you ever feel something like an astronaut who never finds quite the same thrill after returning from space?

PAUL: I really haven't had too much of that feeling. I see what you're saying about the astronaut thing, but it hasn't seemed that way to me. I haven't taken a long enough break to sit back and think, oh, that was what we did. I feel like I've continued. After the Beatles I started on my own solo thing, and that was quite an uphill battle—to get a group like Wings going after you're known for the Beatles. Everything you do can't be as good as what you just did. It's very difficult 'cause you're fighting yourself. You're fighting your own legend. It took so much time in trying to do all of that, and so much effort, that if you use your analogy of the astronauts, I was always trying to get back out into space.■

BACK TO BASS-ICS!

Four books to help make that bottom line jump!



SUPER GROUPS BASS LINES
-A Play It Like It Is book-
Item # CL009966
$9.95
Note-for-note transcriptions of such classics as "White Wedding", "Gimme All Your Lovin'", "Come Together" and 18 other rock hits.

HEAVY METAL BASS LINES
-A Play It Like It Is book-
Item # CL009971
$12.95
18 note-for-note metal crunchers including greats by Def Leppard, Judas Priest, Iron Maiden, Kiss, Ozzy Osbourne, and more! A stunner!

THE BOTTOM LINE *by Chuck Jacobs*
Item # CL008624
$9.95
Loaded with interviews, professional tips and music examples, THE BOTTOM LINE supplies you the bass player with a sampling of everything you'll need to know about your instrument, technique and career.

TEACH YOURSELF ROCK BASS *by David Gross*
Item # AM021668
$7.95
An authoritative guide to learning rock bass, including the fundamentals of chords, scales, progressions and arpeggios. You'll be able to create a style that's all your own!

Send order to: **MAIL BOX MUSIC, P.O. Box 341, Rye, NY 10580.** Shipping and Handling Charges: $ 0-$19.99...$2.00 $20-$39.99...$3.00 $40-$59.99...$3.50, $60 and over...$4.00 Foreign orders: Include an additional $4.00 per order. US funds only. Phone 914-937-8601.

NAME

STREET

CITY STATE/COUNTRY ZIP

Item No.	Title	Qty.	Price	Total
CL009966	SUPER GROUPS BASS LINES		$ 9.95	
CL009971	HEAVY METAL BASS LINES		$ 12.95	
CL008624	THE BOTTOM LINE		$ 9.95	
AM021668	TEACH YOURSELF ROCK BASS		$ 7.95	

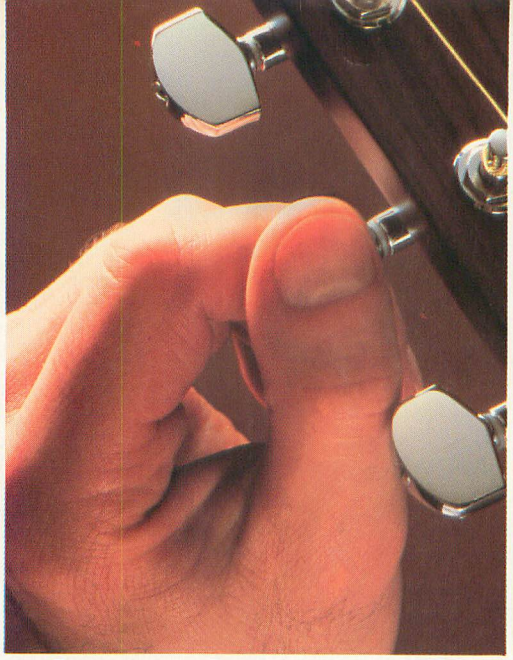
TOTAL
SUB-TOTAL
NY RESIDENTS ADD SALES TAX
SHIPPING AND HANDLING

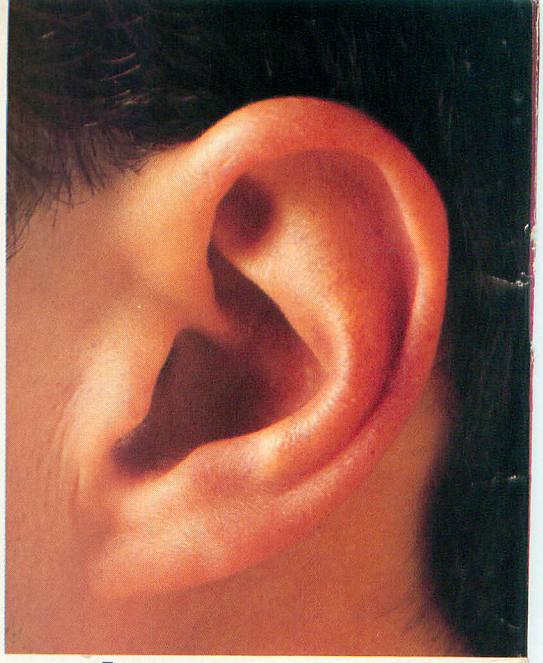
MAIL BOX MUSIC

z9231ndr

772

UNSUNG HEROES.
DEAN MARKLEY
BRONZE
ACOUSTIC STRINGS
DEAN MARKLEY
THIRD
DEAN MARKLEY
SECOND
Songwriters. A breed apart... up until dawn, plucking away at a tune that's somewhere inside their head.
When inspiration is hard to come by, a hot cup of coffee and a fresh set of strings is all they need.
Dean Markley Strings. We provide the brilliant, crisp sound. You provide the talent and midnight oil.
Dean Markley
STRINGS
DEAN MARKLEY STRINGS, INC. 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 (408) 988-2456
TELEX 9103382046 © 1986 DEAN MARKLEY STRINGS, INC.





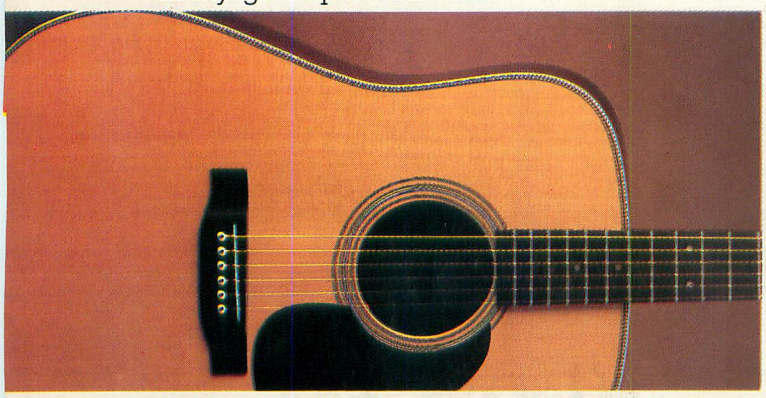
To achieve the unique quality and tone you expect from a Martin Guitar requires the use of some very sophisticated devices.

Any guitar maker can make a guitar and hope that a pleasing sound comes out. At Martin, we do it the other way around. We **start** with the sound...and build the guitar around it.

The "Martin Sound" is unique. Its extraordinary quality and tone have evolved through more than 150 continuous years of guitar making. From exceptional craftsmanship through superior design and carefully selected materials, we have refined and improved the art of hand-making superb guitars.

With the same delicate senses we use to painstakingly produce these fine instruments, you can create...and appreciate...the "Martin Sound". As you develop the ear of an experienced musician, you'll soon know why the Martin Guitar is such a success...and, why it's owned by so many great performers.

Whether you choose the Dreadnought, invented by Martin...a Jumbo, our newest addition...or any of our wide range of Martin Guitars, you'll have an instrument known for high quality and simplistic beauty. You'll also have the only guitar in the world that can deliver that "Martin Sound".



Martin's HD-28, with scalloped top bracing and distinctive herringbone trim, is just one of our wide selection of high quality, hand-crafted acoustic guitars... known for that "Martin Sound".

© 1988 The Martin Guitar Company.
All rights reserved.

THE MARTIN GUITAR COMPANY
Nazareth, Pa. 18064